VOGUE

FASHIONS FOR SUMMER PLEASURES

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
June 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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Beautiful Dreamers

You'll be spellbound by the ethereal beauty woven into dreams by

JULIANA LINGERIE

Left: Softly shirred bodice and wide hem of finest Alencon type lace on exquisite Bur-Mil rayon satin. In Princess Blue, Dawn Pink, Snow White, Champagne and Green Orchid.

Also in Bur-Mil rayon crepe: Princess Blue, Snow White, Lilac Time, Sea Foam and Navy.

Right: Pure silk crepe dream gown touched by a lavish hand with imported Duchess type lace to frame your loveliness in regal beauty. In Princess Blue, Dawn Pink, Snow White, Lilac Time, Sea Foam, Desert Sand and Navy.

Sizes 32 to 40, slips and petticoats to match at fine stores everywhere.

JULIANA LINGERIE, INC.
14 East 32nd Street,
New York 16, N.Y.

VOGUE TRADE EDITION

JUNE

"Fashions for summer pleasure": Vogue stresses sheer delight in ready-to-wear and accessories, beach wear for fun; suggests "Dressing for pleasure"—background ideas for your selling plans.

HOW TO USE THIS ISSUE—

1

VOGUE SAYS: *"Summer pleasure: shadowy sheers"**

"Pleasures to wear" (pages 80 through 85)—"a series of fashions chosen as much for their cool dispositions as for their news". Especially promotable: sheers (some crease-resistant) for their country-party airs. Shadowy black tissue faille aims to please stay-in-town customers. Stress nylon net, tissue linen as pleasing hot weather antidotes. Hats: cooling in breadth of brim or the complete omission of it. *"Summer bags"* (page 122)—seven joys to have in six summer fabrics; clutch or satchel-type.

VOGUE SUGGESTS:

"HAVING A WONDERFUL TIME": theme for a ready-to-wear window; vacation locale backgrounds for your pleasure fashions. "IT'S A PLEASURE" as card caption for spot displays. Point up each fashion's special asset; "It's a pleasure—because it's crease-resistant"; or "because it's of cool voile".

2

VOGUE SAYS: *"Denim by the sea"**

Separates for summer 1949 as our editors show them—newest: the return of the middy in *"The sawed-off denim shirt"*. *"The Guayabara shirt"* to prevent sunburn or to wear driving. *"The stocking bodice"* to sell with shorts or with a short/long skirt. Fun in beach wear fashions; their silhouettes include *"The bright swimming shell"*—beloved maillot in this season's fabrics. *"Bright red for the beach"—stimulus* for mid-summer bathing suit selling. Hard-to-find perennial: *"The dark wool suit"*. *"Concession to pink"* (page 94)—sailing classics in a new colour key. Note: striped ticking.

VOGUE SUGGESTS:

A WINDOW on maillots with this reader, "Vogue says: The bright swimming shell". Huge, abstract shells to back or hold each mannequin.

3

VOGUE SAYS: *"Summer pleasure: unwilting cloth"*

"Guess how much" (pages 114 and 115)— each dress a pleasant surprise in price and quality (tops—$20). Deserving your store's mark of merit for a "more money look" and early-to-late summer wear. Our editors show piqué, chambray, crease-resistant rayon crash; a coat dress, a loose-line dress—ideal accessory backgrounds.

VOGUE SUGGESTS:

DISPLAY piqué and chambray fashions (similar or identical to ours) with a large question mark hanging from the price tag, to arouse customer curiosity. Show Vogue—open to pages 114 and 115. ADVERTISE your own "Guess how much" selections.

4

VOGUE SAYS: *"Fresh greens for June"**

"Green pleasures" (pages 98 and 99)—the gamut of June greens picked because they are so coolly delicious. The gamut, too, in fabrics from denim to Shantung; in everything from shirts to evening dresses. Pick "fresh greens" as fresheners for your stocks—as wardrobe refreshers for customers.

VOGUE SUGGESTS:

"GREEN PLEASURES" colour promotion. WINDOW: a "salad bowl" filled with appetizing fabric "greens", supplemented by ready-to-wear. ADVERTISE "fresh greens" with a menu format to show the tasteful appeal of summer greens. Perhaps this headline: "Vogue and Store Name's full course in "fresh greens". Accessories—à la carte.

5

VOGUE SAYS: *"Summer shoes make a point of thinness"*

"For a long season" (pages 120 and 121)—Light-hearted shoe collection to feature for its "go the year 'round" qualities. Special sales point: each pair makes "a special point of thinness, one way or another" (thin heels, a thin tie—perhaps—thin-for-coolness silk Shantung); all apropos of summer dressing. Note: the dancing sandal (page 71).

VOGUE SUGGESTS:

PROJECT shoes by their time-of-day fashion. Construct a cardboard clock for your window, placing the shoe of the hour opposite specific numeral. Tie in ready-to-wear, too. For quick fashion recognition: Vogue open to pages 120 and 121.

And don't miss . . .

"Light and Power, Inc." (pages 118 and 119)—report on corsets and brassières in cool control fabrics. Newest: elasticized chiffon, eyelet cotton. *"Two new nylons"* (pages 116 and 117)—a new development in nylon crêpe; also "nylon tricot looking like dotted Swiss". Vogue editors show lingerie made of nylon—down to the last tiny stitch.

*THESE QUOTATIONS MAY BE ORDERED WITHOUT CHARGE—SEE PAGE 8, THIS TRADE EDITION

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AUTUMN PREVIEW OF
Young St. Louis Fashions

Highlighted here: our Vogue's eye view of autumn clothes for the young from the St. Louis market. Their well-marked virtues: sound prices, good delivery . . . above all, fashion-awareness. The St. Louis market currently presents an intelligent and inventive story of what is good fashion and what is good fashion *for the young*. Promotable, saleable points to watch:

fabric interest Tweeds, nubby and in burnt colours, lead the woollen field. Important runners-up: jersey—often contrasted with jacquard jersey; and worsteds . . . small checks, mid-sized plaids.

plus velveteen added as skirts, jackets, pocket flaps, bib yokes, collars. Important as a texture touch to tweed, jersey, worsteds and crêpe.

the cardigan continues as kin to suits, dresses, separates. Many are sweater-length, some cropped at the waist. Newest for evening in separates *(note piqué with a velveteen skirt)*.

the good little dress for day and evening is included in all lines. *Its shape:* gentle shoulders, nipped waist (watch for wider belts), three-quarter sleeves, skirts that may be boldly-pocketed or made full with inverted pleats, hemlines thirteen (or *slightly* more) inches from the floor. Its *colours:* dark-bright tones, cedar, gold, beige, red. Green . . . almost into the forest-green. Its *corollary:* the dress-with-a-jacket sold as an ensemble (a good item for early-autumn selling). The jacket often takes a cardigan line, is often of velveteen.

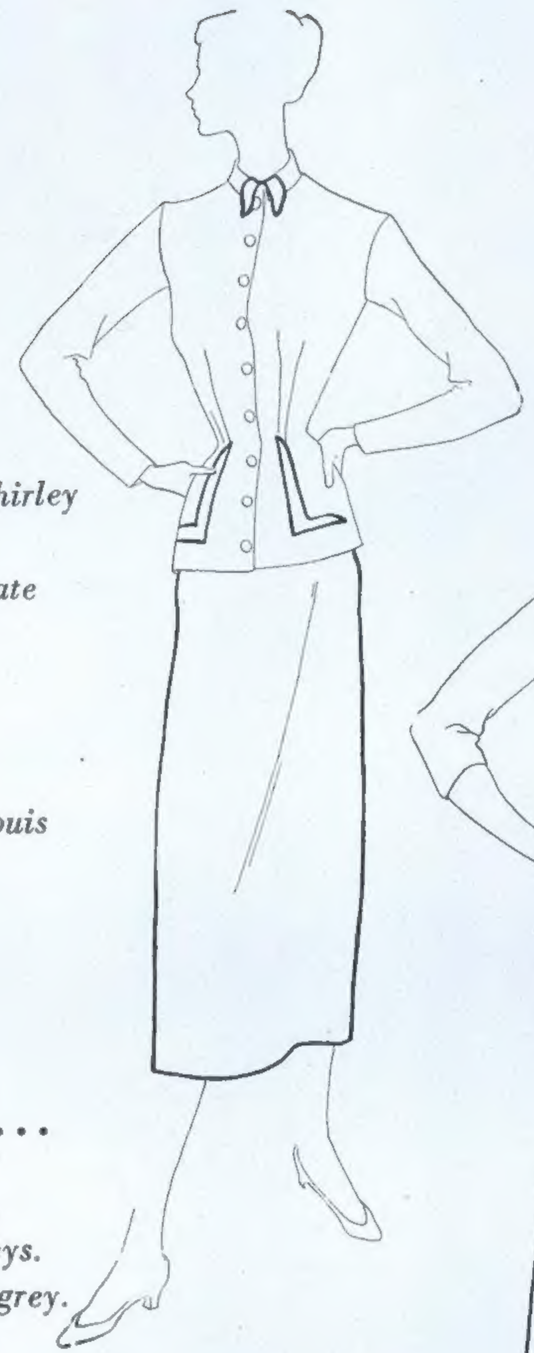
fabric interest . . .

ONE-PIECE DRESS *with wool flannel skirt, Wyner jacquard jersey top. Skirt: red, green, brown; top: red/black, green/peach, brown/orange. 9-15, #1006, $10.75. Delivery: July*
R. LOWENBAUM MFG. CO. *(Minx Modes)*
2225 Locust St., St. Louis

JACQUARD JERSEY DRESS
of Wyner wool jersey. Tan/brown dot, grey/green dot. 10-18, #669, $17.75. Delivery: August
PAUL SACHS ORIGINAL, INC.
(Paul Sachs)
1136 Washington Ave., St. Louis

All prices quoted are wholesale,

plus velveteen . . .



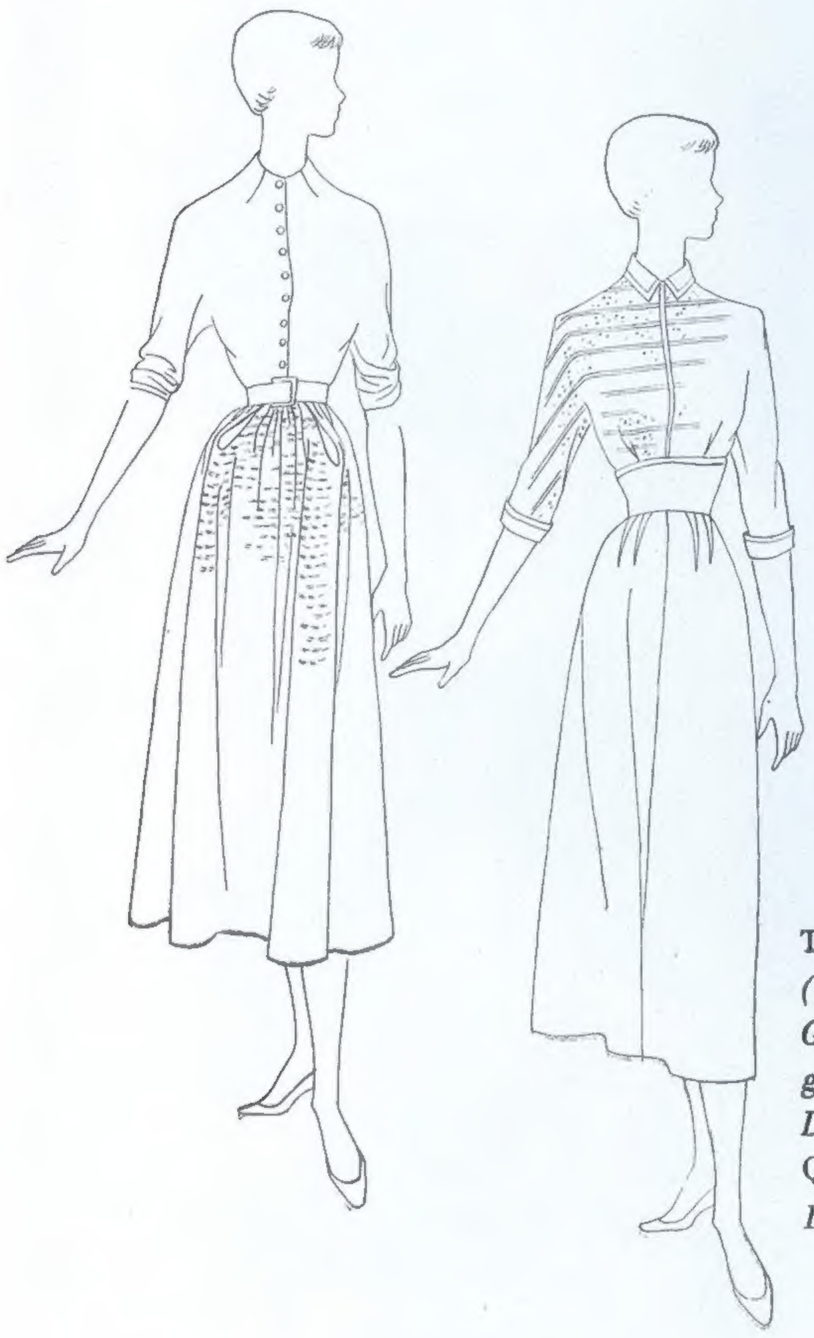
VELVETEEN SKIRT *with Shirley faille jacket. Black only. 10-20, #4825, $16.75; separate faille skirt, $5.75. Delivery: July/August*
FRELICH, INC.
(Frelich Casuals)
808 Washington Ave., St. Louis

VELVETEEN SKIRT *on one-piece dress with Wyner wool jersey top. Grey, blue, tile. 9-15, #1404, $14.75. Delivery: July*
R. LOWENBAUM MFG. CO.
(Minx Modes)
2225 Locust St., St. Louis

VELVETEEN COLLAR
on Verney rayon faille dres Slate blue, taupe, brown, others. 7-15, #252, $12.75. Delivery: August
DARYL DRESS CO.
(Daryl Creations)
1307 Washington Ave., St. Louis

more fabric interest . . .

JERSEY DRESS *with solid top, jacquard skirt. Wyner wool jerseys. Black/rust, brown/beige, royal/grey. 7-15, #270, $14.75. Delivery: July/August*
DARYL DRESS CO. *(Daryl Creations)*
1307 Washington Ave., St. Louis



TWO-PIECE DRESS: *velveteen skirt (Crompton-Richmond), wool blouse. Grey top with black or grey skirt. 9-15, #837, $14.75. Delivery: July/August*
QUILLA DARBY, LTD. *(Quilla Darby)*
1627 Washington Ave., St. Louis

VELVETEEN PANEL
(Juilliard velveteen) set in rayon taffeta. Black, brown, others. 10-20, #507, $17.75. Delivery: July/August
PAULA BROOKS ORGINALS
1307 Washington Ave., St. Louis

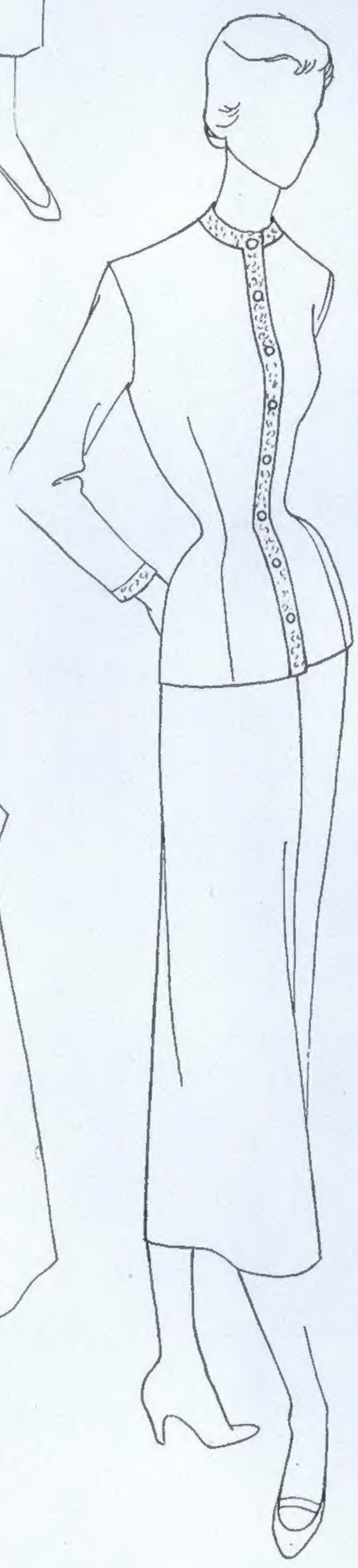
VELVETEEN *on Verney's brocaded changeable taffeta. Black velveteen on emerald green, peony red, or slate-blue. 9-15, #1016, $129.00 dozen. Delivery: August*
DORIS DODSON GARMENT CO. *(Doris Dodson)*
1110 Washington Ave., St. Louis

All prices quoted are wholesale.

TWEED DRESS, VELVETEEN JACKET.
Black/white tweed, red velveteen cardigan; brown/white tweed, Kelly-green cardigan. 7-15, #515, $19.75. Delivery: July/August
LANG-KOHN, INC. *(Ellen Kaye)*
1706 Washington Ave., St. Louis

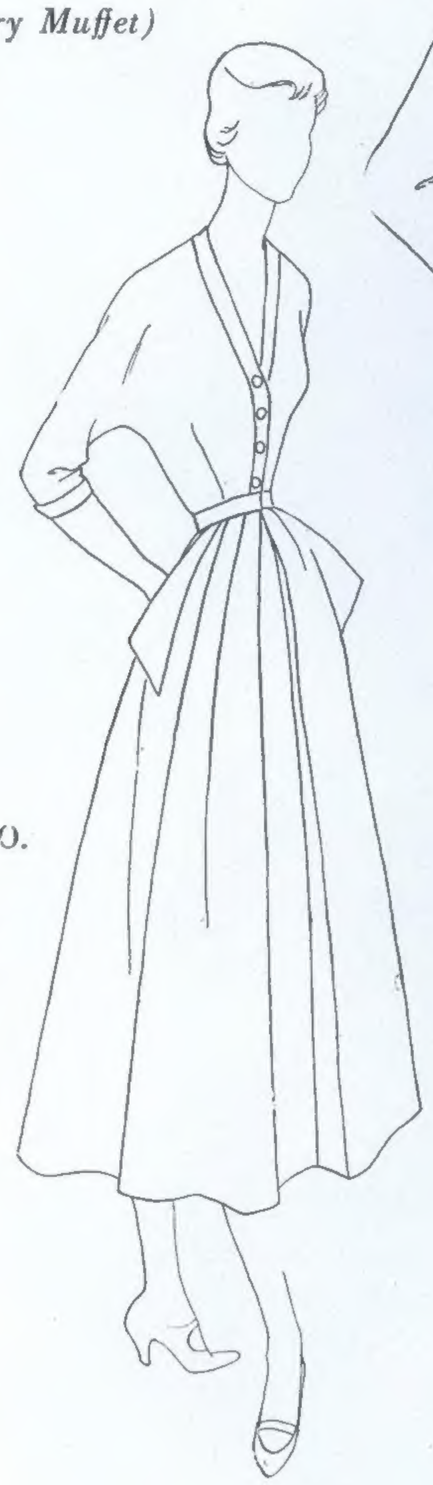
VELVETEEN JACKET, *over dress of 100% wool tweed. Black/white, brown/white, black or brown jacket. 9-15, #4407, $11.75. Delivery: July/August*
FOREST CITY MFG. CO. *(Carole King)*
1641 Washington Ave., St. Louis

the cardigan . . .

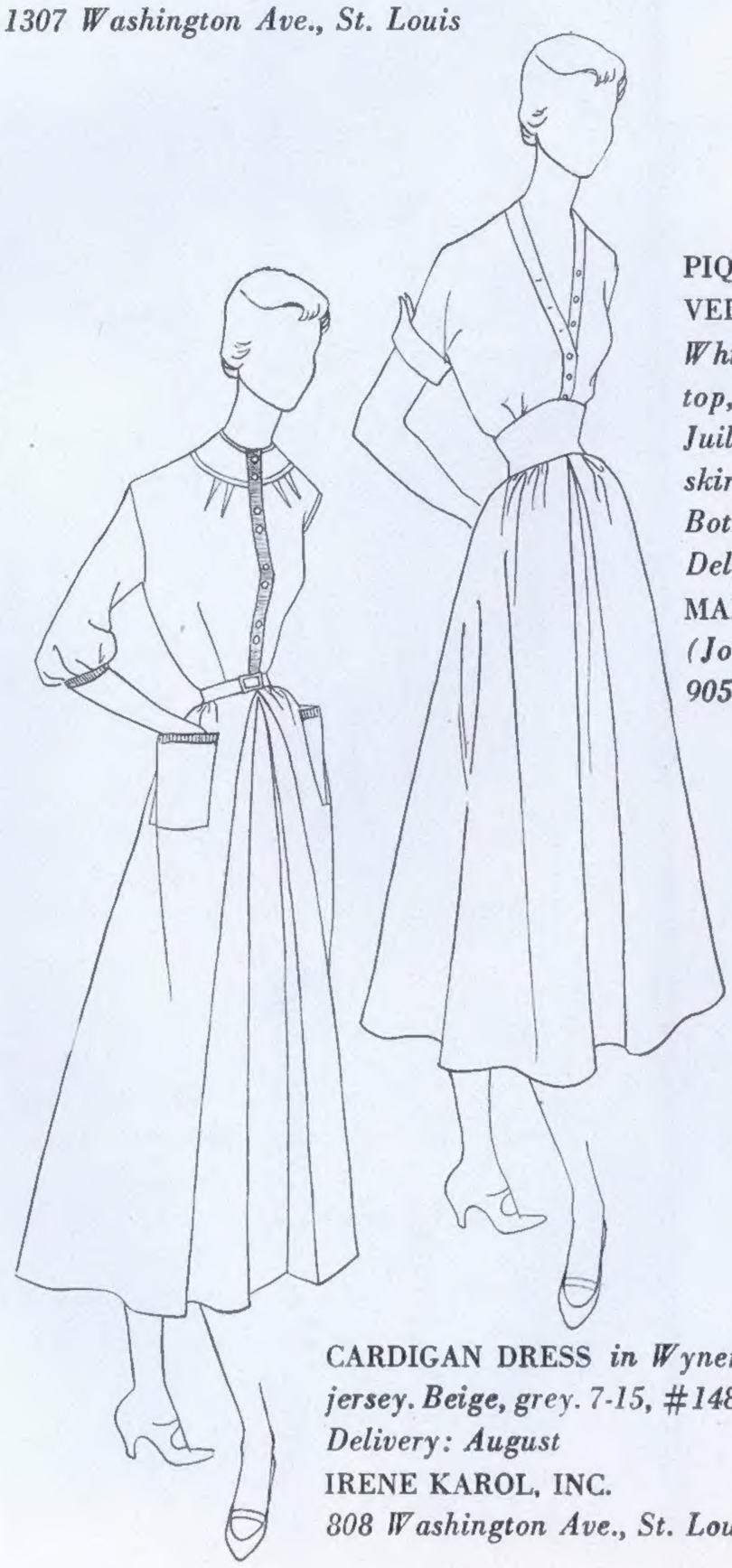


TWO-PIECE CARDIGAN DRESS *in Wyner's wool jersey suiting. Black, copper, others. 10-20 #602, $16.75. Delivery: July/August*
PAULA BROOKS ORIGINALS
1307 Washington Ave., St. Louis

VELVETEEN TRIM *on black rayon tissue faille. 9-15, #C-77-166, $10.75 Delivery: July/August*
MARY MUFFET, INC. *(Mary Muffet)*
1627 Locust St., St. Louis



CARDIGAN DRESS
in Carlton flannel. Men's-wear grey. 9-15, Top, #6031, $5.75; skirt, #6032, $5.75. Delivery: July
R. LOWENBAUM MFG. CO.
(Jon McCauley)
2225 Locust St., St. Louis



PIQUÉ CARDIGAN, VELVETEEN SKIRT
White bird's-eye piqué top, #410, $4.75; Juilliard black velveteen skirt, #710, $7.75. Both 9-15. Delivery: June
MANDEL MANUFACTURING CO.
(Jo Collins)
905 Washington Ave., St. Louis

CARDIGAN DRESS *in Wyner's all-wool worsted jersey. Beige, grey. 7-15, #148, $12.75 Delivery: August*
IRENE KAROL, INC.
808 Washington Ave., St. Louis

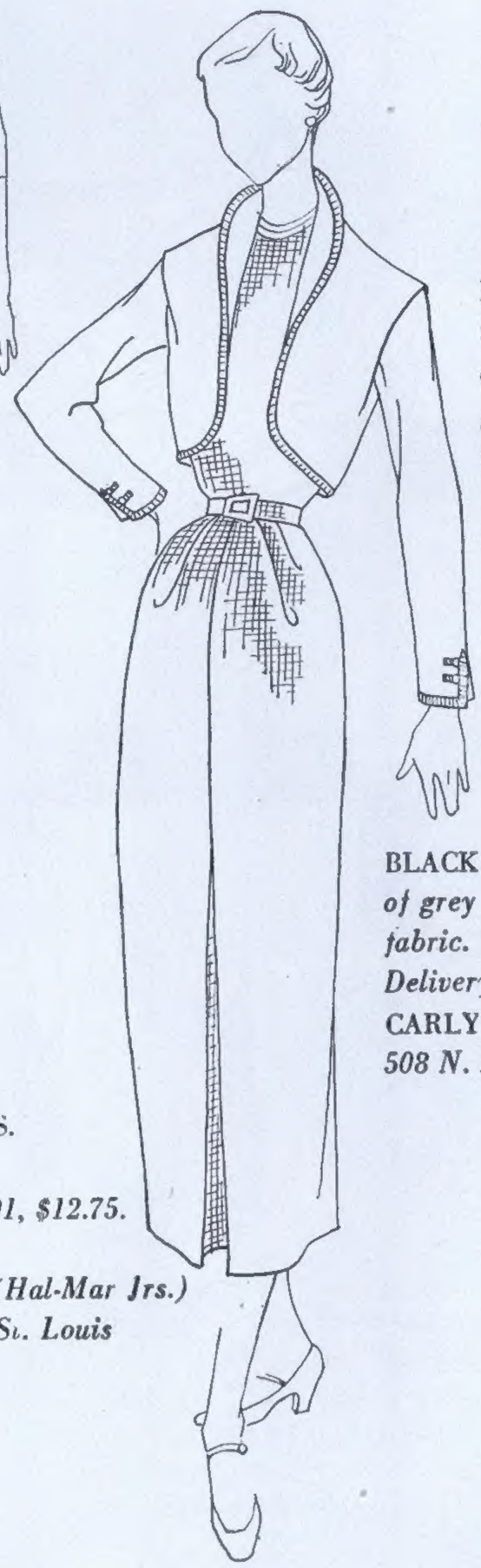
All prices quoted are wholesale.

the good little dress . . .

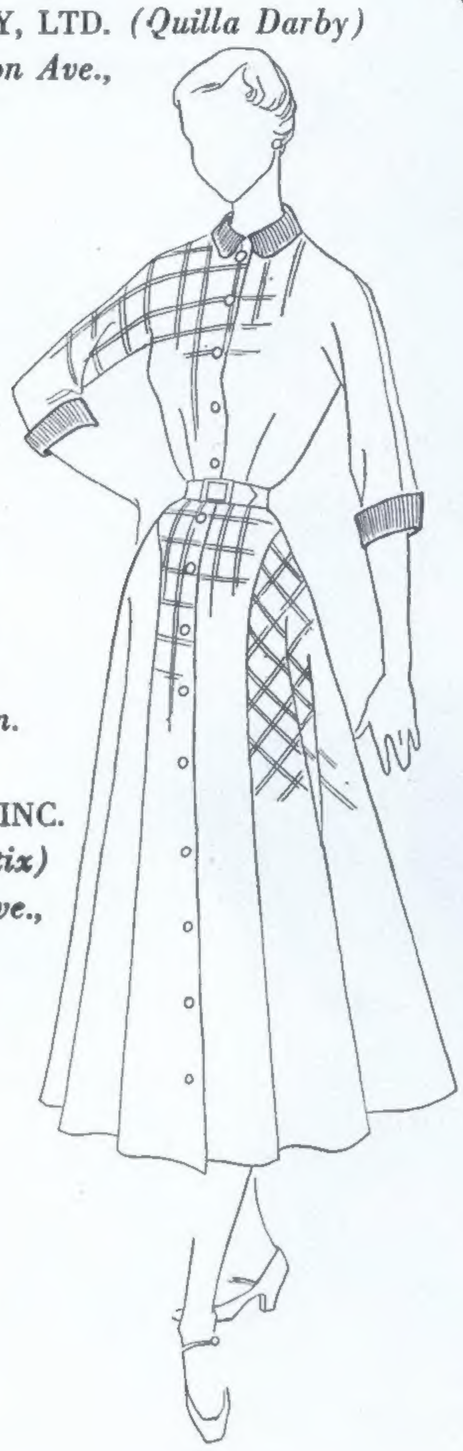
FLANNEL DRESS *of Pacific Mills flannel. Brown, Kelly-green, red, black. 10-20, #4831, $15.75. Delivery: July/August*
FRELICH, INC. *(Frelich Casuals)*
808 Washington Ave., St. Louis

TWEED WOOL DRESS *(below). Matching fringed stole, not shown. Black/red, black/brown, others. 10-20, #514, $18.75. Delivery: July/August*
PAULA BROOKS ORIGINALS
1307 Washington Ave., St. Louis

JERSEY DRESS *of Wyner's worsted wool jersey. Cedar, taupe-dust, wood-green. 9-15, #851, $12.75. Delivery: July/August*
QUILLA DARBY, LTD. *(Quilla Darby)*
1627 Washington Ave., St. Louis



PLAID DRESS *(above) in spun rayon and wool. Wine plaid, green plaid, navy plaid. 9-15, #3301, $8.75. Delivery: July/August*
FOREST CITY MFG. CO.
(Carole King)
1641 Washington Ave., St. Louis



PLAID ONE-PIECE DRESS *in Bur-Mil Wheatley. Grey-tan combination. 10-18, #9140, $93.00 dozen. Delivery: August*
CLAIRE TIFFANY, INC.
(Division of Rice-Stix)
1000 Washington Ave., St. Louis

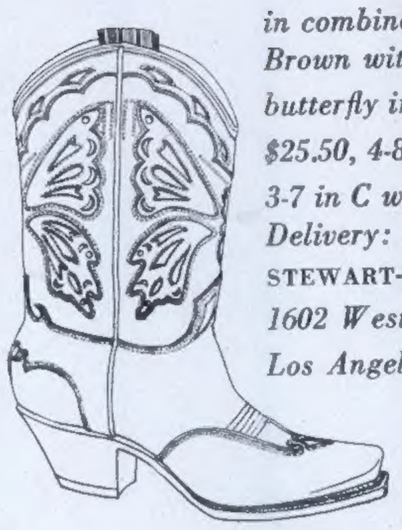
BEIGE TWEED DRESS.
Bulkey, Weinberg, Tormey wool. 9-15, #901, $12.75. Delivery: July
HAL-MAR DRESS CO. *(Hal-Mar Jrs.)*
1307 Washington Ave., St. Louis

BLACK JERSEY JACKET *over dress of grey rayon men's-wear fabric. 7-15, #1000, $21.75. Delivery: September*
CARLYE DRESS CORP. *(Carlye)*
508 N. Fourth St., St. Louis

All prices quoted are wholesale.

Sales frontier: RANCH WEAR

Retailers in specific dude locales have already reckoned the business of ranch wear to be a profitable one. The customer whose "rustling" activities are confined to her petunia bed or the great outdoors of the local bridle path can, we suggest, be sold on the all 'round comfort and good looks of some items of classic ranch wear. Now, Vogue suggests: additional "prospecting" as a sales spur for more stores, more sportswear departments. *Vogue's choice of "49-ers" for your Bar ETC:* blue jeans first and always, then, frontier pants in weekday or Sunday fabrics. Coloured denims; divided skirts for many of your customers: American Indian colours in long-sleeved, double-yoked cotton shirts with buttoned cuffs, flap pockets and in "Daniel Boone" suède jackets.



CURVED TOP COWBOY BOOT *in combined calf and kid. Brown with multi-coloured butterfly inlay. #215LWT, $25.50, 4-8 in B width, 3-7 in C width. Delivery: immediate* STEWART-ROMERO BOOT CO. *1602 West Temple, Los Angeles*

Vogue's ideas for promoting ranch wear:

- It's "old sombrero" to think of ranch wear as being at home only on the range. (e.g., frontier pants for Colorado ranching or Connecticut gardening.)
- For your Ranch Shop name, this idea: if your store's name is John Doe Inc., why not incorporate the initials, J-Bar-D Ranch.
- Perhaps show square dance cottons in the Ranch Shop for late-day ranch/resort life.
- "Round-up" accessories to the rugged life: cowboy hats, high-coloured silk squares, silver-buckled hand-tooled belts, boots (and perhaps saddles, too, if you plan a Paddock Corner).

JACKET *copper riveted, adjustable back belt. Navy denim, 34-44. #506, $34.00 doz.* "LEVIS", *navy denim. #510, $30.00 doz. (27-29), $32.00 doz. (30-42). Men's waist and hip sizes.* SHIRT *pastel plaid cotton. #2862, $34.50 doz. 32-40. Delivery: immediate* LEVI STRAUSS & COMPANY *98 Battery St., San Francisco*

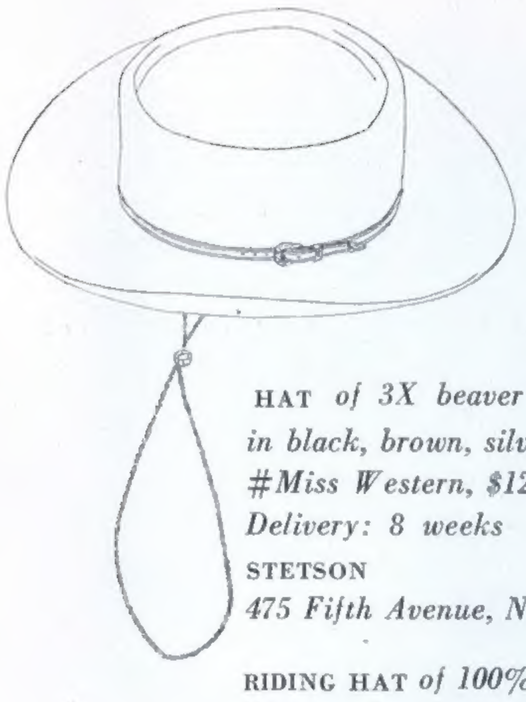
FRONTIER PANTS *wool worsted whipcord. Pearl grey, neutral, black, others. 24-34 (waist) #PS3, $15.00.* SHIRT *checked Sanforized cotton. Blue/white, brown/white, red/white. 10-38. #Checked Ranger $6.50. Delivery: 15 days* N. TURK *1145 N. Las Palmas Ave., Hollywood*

DANIEL BOONE RIDING JACKET *imported suède. Honey, beige, red, others. 10-20. #1500, $26.75. Delivery: 2 weeks.* TAYLORS'S OF CALIFORNIA *(Desert Suèdes) 834 S. Broadway, Los Angeles*

RIDING SUIT *100% wool gabardine. Beige. Jacket, 21-42. #98188, $16.50. Trousers, 22-32 waist. #98688. $14.25.* RIDING SHIRT *100% wool Lindsay plaid in red/green. 10-18. #373, $7.20. Delivery: immediate* PENDLETON WOOLEN MILLS *Portland, Oregon*

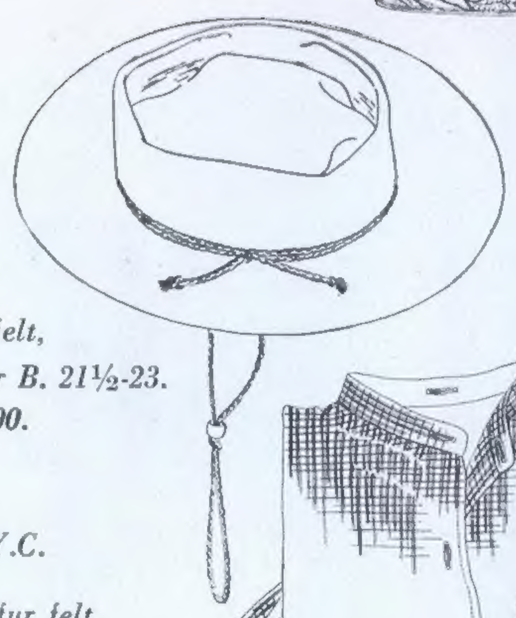
DIVIDED SKIRT *back-pleated, nailhead trim, arrow stitched. Denim; navy, copen or iridescent blue. 10-20. #785C, $4.50.* BOXY JACKET *denim; navy, copen or iridescent blue. 10-20. #734C, $4.85. Delivery: 4 weeks* PIONEER WEAR, 2810 E. Central, *Albuquerque, N. M.*

All prices quoted are wholesale.

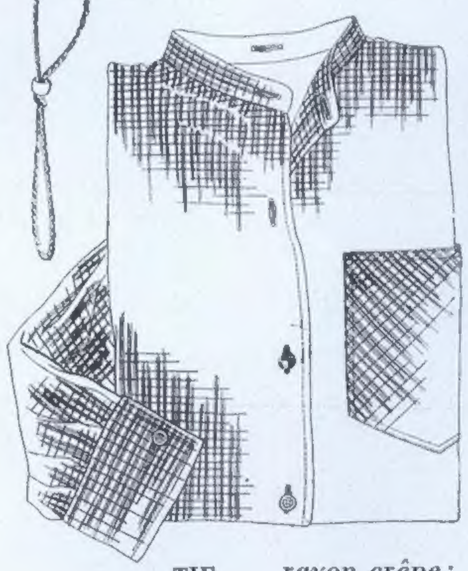


HAT *of 3X beaver felt, in black, brown, silver B. 21½-23. #Miss Western, $12.00. Delivery: 8 weeks*
STETSON
475 Fifth Avenue, N.Y.C.

RIDING HAT *of 100% fur felt. 3" brim. Brown, black, tan. 21-23½. # Barbara Worth, $72.00 dozen. Delivery: immediate*
GEORGE BAILEY HAT CO.
716 South Los Angeles St. Los Angeles



BELT . . . *hand carved leather with sterling silver buckle. Width: ½ inch. #T-30, $5.00. Delivery: immediate*
B & C LEATHER SPECIALTIES CO.
860 South Los Angeles Street Los Angeles



"GRANDADDY" SHIRT
Sanforized cotton gingham. Red/white, brown/white. 12-20. #9404, $4.75. Delivery: immediate
WHITE STAG MFG. CO.
1410 Broadway, N.Y.C.

TIE . . . *rayon crêpe; adjustable neckband. Black, white, scarlet, others. #724, $7.25 dozen. Delivery: immediate*
CREVELING OF CALIFORNIA
(Vaquero Ties)
937 South Los Angeles St. Los Angeles

ADDITIONAL WESTERN RESOURCES:

JAYVEE BRAND (Classic shirts), 714 N.E. First Ave., Portland, Ore.
TAYLOR-BERKE IN CALIFORNIA (Festive or everyday shirts, frontier pants), 315 E. 8th St., Los Angeles
CALIFORNIA SPORTSWEAR (Leather boleros, jackets), 1024 S. Maple, Los Angeles
GRAFF MFG. CO. (Shirt 'news'), 1240 S. Main St., Los Angeles
SIGMUND ECK & CO. (Festive western suits), 1219 California Ave., Denver
BEN THE RODEO TAILOR, 3209 W. Columbia Ave., Philadelphia
REAL SPORTSWEAR (Rancher suits), 141 N. 11th St., Philadelphia
MARGE RILEY (Range of outfits), 12660 Ventura Blvd., Studio City, Calif.
CALIFORNIA RANCH WEAR 870 S. Los Angeles St., Los Angeles
SPORT-LIFE (Denim frontier pants), 1410 Broadway, N.Y.C.
A. E. NETTLETON CO. (Western inspired shoes), Syracuse, N.Y.
HICKOK (Belts), 350 5th Ave., N.Y.C.
BEN KAPLAN (Colourful ties), 222 E. 16th St., Los Angeles
STOCKTON MFG CO. (Blue jeans), Dallas

TROUSERS AND JACKET . . .
iridescent denim. Golden/navy, golden/red, golden/blue. Pants, #4353, $3.30; Jacket, #4357, $3.50; 10-20. Delivery: immediate
WHITE STAG MFG. CO.
1410 Broadway, N.Y.C.

BEIGE TROUSERS, *Celanese rayon sharkskin. 10-20. #R8-02, $7.50.*
SHIRT . . . *pure silk Shantung; beige with rust trim. 10-20. #SK9-222, $12.00. Delivery: immediate*
IRBY THOMPSON, INC.
(Original Frontex Westerns)
1713 Young St., Dallas, Texas

DENIM SKIRT, *faded blue, red, green, others. 10-20, #4216, $3.00. Delivery: 1 week*
KORDAY
991 6th Ave., N.Y.C.
"OUT WEST SHIRT", *Silduka crêpe. Aqua, red, grey, others. 32-40. #1708, $51.00 doz. Delivery: June*
COHN-GOLDWATER MFG. CO. (Palmdayl)
515 E. 12th St., Los Angeles

GAMBLER'S STRIPE TROUSERS, *100% wool. Black/white, brown/white, others. 24-34 waist, #SP 14000, $10.75. Delivery: immediate*
HALPERN & CHRISTENFELD INC.
101 W. 41st St., N.Y.C.
SOFT WESTERN SHIRT, *washable "Fawnskin" gabardine. Natural, maize, kelly, others. 32-38. #2/607, $45.00 doz. Delivery: immediate*
BROWNSTEIN-LOUIS (Hendan)
1228 San Julian, Los Angeles 15

RAYON GABARDINE SUIT *white, navy, teal, beige, grey. 10-18. #80, $15.75. Delivery: 2-3 weeks Designed by Cele Peterson for*
DEL MAR SPORTSWEAR
498 7th Ave., N. Y. C.

All prices quoted are wholesale.

To sell fashion, quote

VOGUE

Use these quotations in your advertising or on your own window or departmental cards.

Your release date: June 3rd.

To sell Fashions for Summer Pleasure

VOGUE SAYS: "Dress for summer pleasure: tissue linen"
VOGUE SAYS: "Thin red linen: summer pleasure"
VOGUE SAYS: "Summer dress: a sliver of Shantung"
VOGUE SAYS: "Luncheon dress: dotted piqué"
VOGUE SAYS: "Black crêpe dress: strategically slimming"
VOGUE SAYS: "Dress for the city: black rayon crash"
VOGUE SAYS: "Towards-evening dress: sheer black crêpe"
VOGUE SAYS: "Wear a shadowy sheer towards evening"
VOGUE SAYS: "Quiet joy: a shadowy dress of nylon net"
VOGUE SAYS: "Country-party dress: white cotton voile"
VOGUE SAYS: "Voile has a cool disposition"
VOGUE SAYS: "After-five: a shirt and skirt of cotton"
VOGUE SAYS: "Summer dinner dress: smooth-falling sheer"
VOGUE SAYS: "Companionable: print dress with a coat"
VOGUE SAYS: "A dress-with-a-coat can go separate ways"
VOGUE SAYS: "Good: the coat-dress theme"
VOGUE SAYS: "In-or-out-of-town: the cardigan idea"
VOGUE SAYS: "The cardigan: summer pleasure"

To sell Green Pleasures

VOGUE SAYS: "Greens: pleasures to wear"
VOGUE SAYS: "Green: colour by the sea"
VOGUE SAYS: "Green chambray: heat-of-the-day dress"
VOGUE SAYS: "Green for evening: strapless chambray"
VOGUE SAYS: "Summer separates: two parts green"

To sell Beachwear

VOGUE SAYS: "Wonderful: a long beach coat"
VOGUE SAYS: "Summer pleasure: a denim beach shirt"
VOGUE SAYS: "On the beach: a dark wool swimming suit"
VOGUE SAYS: "Swimming minimum: two parts of jersey"
VOGUE SAYS: "The maillot: sheath for swimming"
VOGUE SAYS: "Summer scheme: pink sailcloth"

To sell Summer Lingerie

VOGUE SAYS: "News: an air-light girdle with firm control"
VOGUE SAYS: "News: cotton eyelet to control your figure"
VOGUE SAYS: "News: paper-light nylon corselet"
VOGUE SAYS: "A mesh girdle has thinness and control"
VOGUE SAYS: "Waist minimizer: nylon net"

To sell Summer Shoes

VOGUE SAYS: "Summer shoes make a point of thinness"
VOGUE SAYS: "For summer: light-on-the-foot shoes"
VOGUE SAYS: "Complete summer shoe: Shantung pump"
VOGUE SAYS: "For light summer dressing: linen opera pump"
VOGUE SAYS: "All-day shoe: calfskin"
VOGUE SAYS: "Spectator 1949: linen with calf"
VOGUE SAYS: "Suède sandal: air-spaced by straps"
VOGUE SAYS: "Summer sandal: thin straw straps"

To sell Summer Hats

VOGUE SAYS: "Hat for summer: peppermint-white straw"
VOGUE SAYS: "Summer pleasure: a cap of white piqué"
VOGUE SAYS: "Summer pleasure: big black bicorne"
VOGUE SAYS: "Late-day hat: black lace"
VOGUE SAYS: "Towards evening: winged organdie bicorne"
VOGUE SAYS: "News: the flaring helmet"
VOGUE SAYS: "Have a hat that beams upon you"

These "Vogue Says" cards may be ordered without charge on 16" by 20" unmounted display sheets.

Check the number of each card wanted and mail this coupon (6/1)

- ☐ VOGUE SAYS: "Shantung: summer pleasure"
- ☐ VOGUE SAYS: "Summer pleasure: shadowy sheers"
- ☐ VOGUE SAYS: "Fresh greens for June"
- ☐ VOGUE SAYS: "Bright red for the beach"
- ☐ VOGUE SAYS: "Denim by the sea"
- ☐ VOGUE SAYS: "Summer girdle: Light and Power, Inc."
- ☐ VOGUE SAYS: "For deepest décolletages: a strapless brassière"
- ☐ VOGUE SAYS: "Summer pleasure: linen pumps"

Name_____

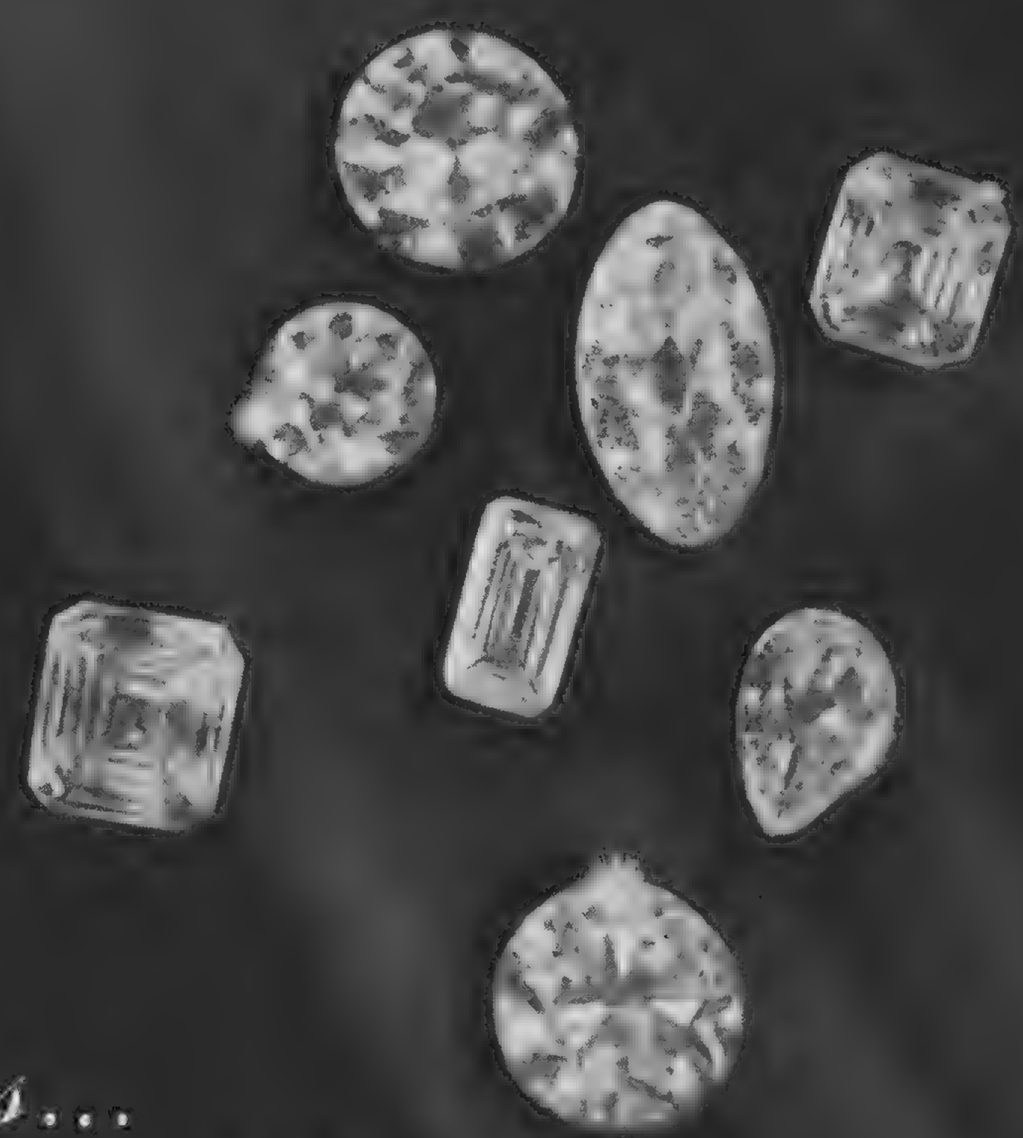
Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

Bendel Original Silk Shantung triple-minded two-part Ensemble
...dress and distinctive jacket designed to keep you
mint cool
smart
urbane
throughout an up-and-going summer.
In navy cuffed with white, ivory with luggage tan, sky blue with navy...for immediate wear, $95.

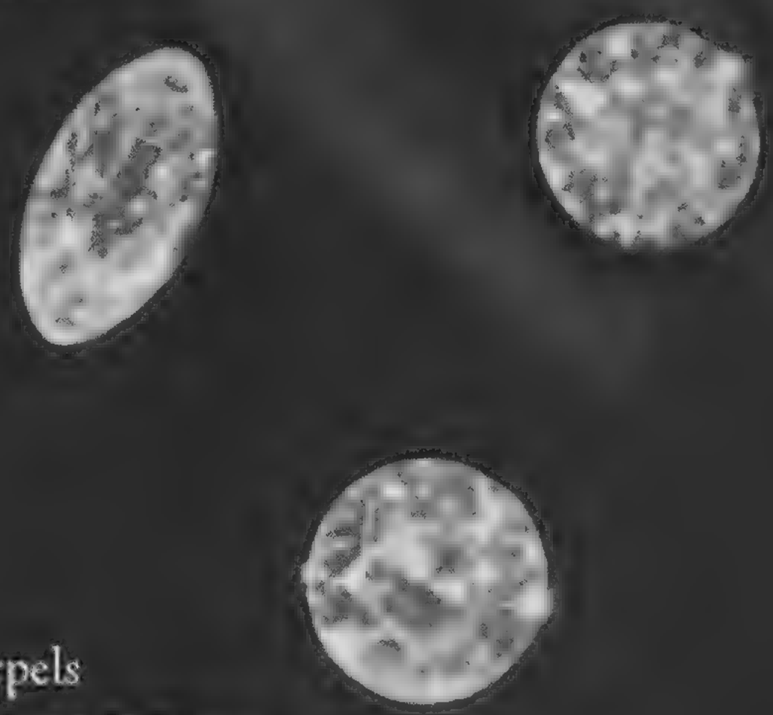
Henri Bendel
10 WEST 57
NEW YORK 19 NY



Rare Gems...
Precious Materials...

for exquisite jewels,
designed and wrought by our own
artists and craftsmen.

During the past 80 years, we have
been creating jewels of surpassing
artistry and beauty for which we
constantly search the world for
worthy gems. See the Van Cleef & Arpels
"Jewel of the Month" in Sunday's N.Y. Times



VAN CLEEF & ARPELS

World famous French designers and manufacturers of precious jewelry

744 FIFTH AVENUE, NEW YORK · PARIS · LONDON · PALM BEACH · NEWPORT

Peck *and* Peck

The stars are out in the sun

Our star-dusted cotton swimsuit has an ingenious flare for sun and surf. Wonderful the way it hugs the midriff...exposes the shoulders to the maximum...then whips out its short ballerina skirt to the passing breezes. For the wary, it comes with a removable strap. In tan-flattering shades of red, gold or navy, sizes 10 to 16, 14.95

Palumbo

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

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Vol. 113, No. 10
Whole No. 1830

FOR YOU TO CHOOSE . . .

Serene beauty with Georgian Rose,
Simple dignity with Marlborough,
Smartness with Burgundy.
Fine Reed & Barton Sterling
designed for today's hostesses
. . . to enjoy always.

Reed & Barton
STERLING

Six-piece place setting, $22.50 to $28.75, *including tax, at leading jewelry stores and silverware departments.*

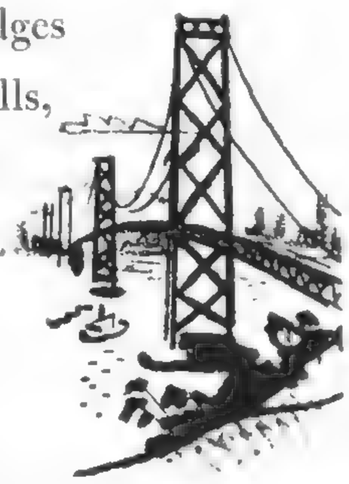
Helpful Hostess Hints: For fascinating, valuable booklet, "How To Be A Successful Hostess," send 10c to Box 990, Dept. V, Taunton, Mass.

Lilli Ann of san francisco...

introduces the "walking suit", one of a fascinating series, designed for autumn and ready now ...inspired by San Francisco where walking is exciting and everyone walks. This one, dream-tailored with custom-tailored innerbody, half-lined skirt pleated strategically for beautiful movement, perfect details, meticulous finish, comes in stunning menswear worsteds...and finest virgin wool sheen gabardine, marvelous colors... about seventy dollars...at **Joseph Magnin, San Francisco** ...and leading stores everywhere.

HURRELL PHOTOGRAPH—JOHN-FREDERICS HAT

"of san francisco"
...city of sophisticates and superlatives
...of longest bridges
and suddenest hills,
and fairest flowers
and smartest women.



FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

$10.95

Poke-a-dot Suedes

SHOT FULL OF SUMMER SMARTNESS

$10.95

$8.95

$10.95

Breeze-inviting young suedes . . . peppered with cool perforations.
So feminine, they're open to scores of summer compliments.
And every soft, soft suede of them is Fit-Tested for
that glove-smooth Gold (Red) Cross fit.

GOLD RED CROSS SHOES

America's unchallenged shoe value

$8.95 • $10.95

Slightly higher in Canada

The United States Shoe Corporation, Cincinnati 7, Ohio. Gold Cross Shoes are manufactured and distributed in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.), Pty. Ltd., in South Africa by Eddels (S. A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd. Gold Cross Shoes are now being featured in Canada by leading retailers.

Aywon Originals
Exclusive but inexpensive. The SUIT nips your waist in neatly. Tailored in black or navy rayon faille. Sizes 10 to 18 about $30 . . . The DRESS for after five in rayon; black only. Sizes 10 to 20 about $25. Write for style folio and store name to
Aywon Dress Co., Inc., 525 Seventh Avenue, N. Y. 18

proud aristocrats in lingerie

NYLON ... all-nylon
multifilament crepe... dream
fabric in lingerie that bids
a fond finis to ironing, that
lends its loveliness to
this duo of distinctive slips,
softly fashioned in the
famed manner of Lady Lynne!

Left: Delicate Puerto Rican
hand-fagoted **all-nylon** yoke.
Sizes: 32-40. White, Navy.

Right: Luxurious **all-nylon** lace
at bodice and three inch border.
Sizes: 32-40. White, Pink, Blue.

about $8.00

Lady Lynne
SLIPS

Exclusive Fashion Academy Award
for Lingerie Design Achievement

At fine stores everywhere Lady Lynne LINGERIE, Inc., 38 East 30th St., New York 16

Coty
now adds
a brilliant new
Creamy Lipstick
smooth · easy to apply · yet never smears!
IN SIX FASHION-RIGHT SHADES THAT HARMONIZE
BEAUTIFULLY WITH COTY "AIR SPUN" FACE POWDER...
Rose..... with Naturelle
Fuchsia.....with Vibrant
Geranium.....with Soleil d'Or
Red Ribbon...with Rachel #1
Continentale..with Rachel #2
Sophisticate..with Cotytan
Coty
NEW CREAMY LIPSTICK IN JEWEL-LIKE FLUTED CASE • $1.00 PLUS TAX
Compounded and Copyrighted by Coty, Inc. in U. S. A.

Cotton keeps its composure!

EVERFAST'S vibrant new fabric has wrinkle-resistance by RESLOOM

Cool, calm, unperturbed! Everfast's beautiful fabric for summer keeps its freshness longer . . . regains freshness faster because it is one of the new wrinkle-resistant "EVERGLAZE" products, skillfully finished by Joseph Bancroft & Sons Co., with Monsanto's RESLOOM. This wonderful cotton that "almost irons itself" is yours in leading stores everywhere.
MONSANTO CHEMICAL COMPANY, Textile Chemicals Department, 140 Federal Street, Boston 10, Mass.

Dress by Sportlane Deb
at fine stores everywhere.

Everfast: Reg. U. S. Pat. Off.
Everglaze: Reg. U. S. Pat. Off.
Resloom: Reg. U. S. Pat. Off.

MONSANTO
CHEMICALS—PLASTICS

SERVING INDUSTRY...
WHICH SERVES MANKIND

Great Beauties Simply Bathe in it!

Shown: Elizabeth Arden's Sky Blue Pink on lips and fingertips.

BLUE GRASS FLOWER MIST

Forget that timid dab of fragrance behind the ear! Instead after the bath, spray yourself lavishly with Blue Grass Flower Mist . . . Elizabeth Arden's own lighter version of her great perfume. More discreet, more distinguished, more rememberable than anything you've ever known! That's why famous beauties practically *bathe* in it. That's why the scent of Blue Grass, the talk of Kentucky, is now the talk of the world!
Revel in its misty coolness all summer long. And, because it's so lightly priced . . . give it extravagantly. At your favorite store.
4 oz. bottle with gift atomizer 1.50; 8 oz., with gift atomizer 2.75; 16 oz., 5.00

Keep beautifully cool all summer long with these other Blue Grass summer classics:
BLUE GRASS PERFUME, 1.75 to 60.00 (*shown top right*)
BLUE GRASS BATH OIL CHEST, 3.75 and up
BLUE GRASS DUSTING POWDER, 1.50
BLUE GRASS PONY GUEST SOAPS (6 in box), 4.50
BLUE GRASS BATH PETALS, 2.00 and 6.00
BLUE GRASS BATH SOAP (3 in box), 3.75
BLUE GRASS DEODORANT, 1.25
all prices plus taxes except soap.

Elizabeth Arden

691 FIFTH AVENUE, NEW YORK 22

sighted at sea!

CELANESE* PROSPECTOR*

. . . the fresh, crisp,

wrinkle-defying fabric of

acetate rayon, translates

perfectly the fine lines of

dressmaker swim suits by Gabar.

Celanese* fabrics . . .
wonderful for
nearly everything
you wear

*Reg. U. S. Pat. Off.

Suit shown at far right about $20, at B. Altman & Co., New York; Hutzler Bros., Baltimore. The suit on this page about $18, at all Lord & Taylor stores. Both suits at C. Crawford Hollidge, Boston; Julius Garfinckel & Co., Washington, D. C.; Bullocks, Pasadena. For other stores write: Celanese Corporation of America, New York 16.

MAINBOCHER *Designs...*

with the simplicity and elegance for which he is internationally famed, this fabulous pinafore in Galey and Lord's Golden Gingham!

Lurex *Enriches...*

contemporary fabrics with the traditional elegance of metallic threads. Lurex®, the non-tarnishing metallic yarn, is odorless and dry cleans readily. It is smooth and soft to the touch, pliable and light in weight. Look for the Lurex label. The Dobeckmun Company, Yarn Division, Cleveland 1, Ohio.

New York Office: 250 West 57th Street.

The Beautiful

The Beautiful Chrysler | *Silver Anniversary Model*

PRESTOMATIC FLUID DRIVE TRANSMISSION*

*gýrol Fluid Drive

It's your kind of car . . . created with common sense and imagination in engineering. There's more for your money in performance. Smoother, faster acceleration from our high compression Spitfire engine. The greatest driving advance of all—Prestomatic Fluid Drive Transmission. Softer, smoother Safety-Level-Ride. Exclusive Safety-Rim wheels! Safeguard Hydraulic Brakes, Cyclebonded Brake Linings. Waterproof Ignition System! More headroom, legroom, and shoulder room. Wider chair-height seats. New well-bred beauty. It's the best car value in our 25-year history for safety, comfort, convenience and performance. See it . . . drive it!

AGAIN YOU GET THE GOOD THINGS FIRST FROM CHRYSLER

New Chrysler

EVERFAST'S® luxurious new chiffon voile has the abiding freshness, the resolute resistance to creases that hallmarks fabrics marked Tebilized. Experts give them superlative crease-resistance whose high standards are maintained by constant testing. That's why you find the Tebilized tag on the world's fine fabrics, the world's loveliest clothes. Such as this beguiling Everfast voile duet by *Carolyn Schnurer.* Front: a brand new fashion—voile bathing dress over a slim young maillot. Rear: button-back voile cocktail dress over its own sun dress.

At BERGDORF GOODMAN; JOSEPH MAGNIN, SAN FRANCISCO; CARSON PIRIE SCOTT & CO. and other leading stores.

For store near you and for further facts on Tebilized, write T. B. Lee Co., Inc., 101 West 31st Street, New York 1, N. Y.

THIS FABRIC IS MARKED
TEBILIZED®
FOR TESTED
CREASE-RESISTANCE

TEBILIZED® TESTED CREASE-RESISTANCE

single strand $4
double strand $8.50
triple strand $11
rope $15
bracelet $4
earrings $2
plus tax

Announcing

Richelieu's newest pearl creation

branded

"LE CULTRA"

an outstanding achievement in the authentic reproduction

of the finest cultured pearls

impressing pearl connoisseurs everywhere.

at better stores everywhere

Richelieu Pearls*

they're beautiful

**ingeniously simulated*

JOSEPH H. MEYER BROS. INTERNATIONALLY FAMOUS CREATORS

OF RICHELIEU PEARLS • "IRIDELLE" • "SATINORE" • "GOLDEN GLAMOUR"• ®

Cosmetic Design

FRAME STYLING FOR A LOVELIER YOU

← Here, unfortunately, attention is drawn to the wide bridge of the nose. Now, watch the transformation. → Tura, "Cosmetic Design" points up the lovely lips, delicately shapes the nose.

COSMETIC DESIGN, a Tura exclusive, is the new advance in frame styling that gives your face a beauty lift by subtly pointing up your lovelier features. The new Tura feather-light *metal* frame is available in all the important fashion colors. And the "GOLDWEB" design does for your nose what lipstick does for your lips—*it shapes, conceals, beautifies!*

Tura

FASHION'S FIRST NAME IN FRAMES

wherever fine glasses are sold.

The Tura Goldweb is equally lovely as a sunglass.
For safety's sake, buy sunglasses where you buy your eyeglasses.

TURA, INC., 130 W. 57th ST., NEW YORK 19, N. Y.

Sacony.

Sacony.

It takes two to put you in the fashion swim!

Don't be a beach Cinderella, skipping off to change into last year's suit after a dip. Have *two* new Sacony suits—*two* beach personalities. One—a shoulder-bare wool sheath, its boned stay-up bra is a miracle of comfort, 12.95. The other—sweetly shirred in Sacony-Ciella (acetate rayon), with its own built-in cotton bra, 9.95. Both—wonderful buys!

No mail orders, please! Watch your newspaper for local store announcements.
Send 10¢ for "Folio of Summer Fashions, 1949" to Sacony, Dept. S3, College Point, N. Y.

Moonlight
in Nylon
Like sleeping clad in moonlight—
this delicate, lovely nightdress
of Rogers' fine nylon tricot.
The bodice is shirred to fit
as softly as a moth's wing, with
insertions of fine nylon lace.
Nylon lace shoulder straps.
Pink, blue, white or lemon yellow.
Small, medium or large. About $10.00
at fine stores everywhere. Write
for the one nearest you, please
do not send checks or money to us.
A. H. Rogers & Co. 500 Fifth Avenue
at 42nd Street, New York, N.Y.
ROGERS
Runproof

Costume completed! A magnificent handbag . . . and harmonizing billfold. Both fashioned of the most supple leather . . . to serve you . . . to please you. Another co-ordinated color unity from an exquisite collection . . . created by **ROLFS.**

Rolfs "Directress" billfold in gleaming Cowhide . . . loads of features. $5 *plus tax.*

Calfskin handbag in black, brown or navy . . . leather lined. Gold fittings . . . a wealth of inner compartments, plus Rolfs famous "Hide-Away." $25 *plus tax.*

Rolfs

330 FIFTH AVE.
NEW YORK 1
Division of Amity Leather Products Company

AMERICAN COTTON . . . as selected for summer dining and dancing by Miss America, pretty BeBe Shopp of Minnesota. East Indian print by Everfast with a new wrinkle-resistant finish in—"Everglaze". Designed by Ted Shore of Frank Starr.

Endowed with all that is beautiful,

lovely and . . . *definitely effective!*

TABU,

the "forbidden" perfume by Dana

Dress by Traina-Norell • Jewels by John Rubel • Copyright, 1949 by Dana Perfumes, Inc.

We take everything *lightly* but you

We know you don't want to simmer this summer, so we dreamed up the lightest, filmiest nylon girdles and bras you've ever worn. They wash in a wink, never need ironing and mmm... what they *do* for *you* under your sheers and suntanners. They're 3-Way-Sized to fit like dreams, too. Here are just a few of Warner's nylon lovelies. Pick the price to please your purse.

Le Gant girdle #594, $5. Alphabet Bra #2314, $2.50

1 Choose your length

If your girdle's *too long* you have to pull to keep it in place. *Too short*, it pulls at precious nylons. Warner's come in short, medium, long and extra long lengths. Step-in above comes in a matching pantie girdle. Bra is nylon marquisette.

Sta-Up-Top Le Gant #844, $7.50. Alphabet Bra #2287, $2.50

3 Choose your control

Warner's do it with the *light* touch, whether you want a little control or a lot. Step-in above comes in a matching pantie girdle and both feature that famous waist-whittling band that won't roll over. Bra is nylon marquisette and nylon taffeta.

Sta-Up-Top Le Gant #623, $10. Alphabet Bra #2299, $3.50

2 Choose your hip size

A *too-wide* girdle wrinkles at the sides. A *too-narrow* girdle binds your thighs. Warner's fit perfectly because they're hip-sized: straight, average and full. Girdle above has nylon taffeta front and back. Bra is nylon taffeta and embroidered marquisette.

WARNER'S*

3-Way-Sized

Foundations and Bras

WORLD FAMOUS FOR LE GANT* • WARNERETTE* • STA-UP-TOP* • "FREE-LIFT"
ABC* ALPHABET* • A'LURE* • REDFERN*

*Reg. U. S. Pat. Off., The Warner Brothers Co., New York 16, Chicago 6, San Francisco 8

Carolyn Schnurer makes a match with Avondale

Companion Colors

Because Avondale fabrics are dyed-in-the-yarn, leading designers bring you the exact same colors in solid shades and stripes.

Off on a picnic, or only as far as the patio . . . Carolyn Schnurer's sun duo invites gay times! A unique matching of Avondale cotton chambrays, the stripes make an apron-front skirt with carry-all pockets. Underneath the briefly hugging jacket, it's strapless — and molded to stay put! Blessedly cool and washable . . . Avondale colors stay true and fit stays perfect (Sanforized★). In lilac or rose with matching stripes. At Lord and Taylor, N. Y., and better stores everywhere, about $23.

AVONDALE

dyed-in-the-yarn fabrics . . . the stay-fast colors are woven-in

58 Worth Street, New York 13

★Residual shrinkage less than 1%

Longer looks follow you in a Gantner

OF CALIFORNIA

Only Gantner gives you original designs so wonderful to swim in . . . to be seen in. Dressmaker cottons that dry crisp and fresh. Satin Lastex with the fit that flows to your figure. Colors, hot or muted with Gantron* fluorescence to keep all eyes on you!

Ask for Gantner suits at your favorite store . . . or write Coldfire Division V, Gantner of California, San Francisco, Chicago, New York.

LATTICED satin Lastex suit, prettiest of the season and unusually form-fitting! $14.95

PLAID bra and shorts of wrinkle-resistant Dan River cotton $8.95
Matching beach coat $10.95

Fluorescent Gantron seamless SWIMSKIN, with tuck-in straps . . . a miracle mile of Lastex yarn! $13.95

*Gantron, Coldfire and Swimskin are Registered Trademarks of Gantner & Mattern Co. Suits, Process and Fabrics are Covered by U. S. Patents

UNITED STATES RUBBER COMPANY

ROCKEFELLER CENTER, NEW YORK

Serving Through Science

Photo by John Rawlings

Framed for Fame...

Lonsdale's NEW WELTON PIQUE

LONG CELEBRATED for the finest piques, the Lonsdale mills again give fashion designers a new cotton . . .

WELTON PIQUE . . . a cunningly welted, soft-draping, fine combed cotton.

Jo Copeland tucks you prettily into unpressed pleats to show you off to perfection, in this newest of Lonsdale's extra fine piques.

LONSDALE FABRICS ARE AVAILABLE BY THE YARD IN BETTER STORES: DISTRIBUTED BY MANTEX FABRICS CORP., NEW YORK

LONSDALE COMPANY, 55 Worth Street, N. Y. 13.

Vogue's School and Camp Directory

FOR ADVICE, WRITE: VOGUE'S SCHOOL AND CAMP BUREAU, 420 LEXINGTON AVENUE, NEW YORK 17

Travel

LOS RANCHEROS
A MEXICAN ADVENTURE
Leisurely travel. 7 wks. include 2 wks. at hacienda. Unusual itinerary. Spanish conversation. Coed. 15-21. Supervised. Write: MR. & MRS. R. AJELLO, BOX 1285-V, GRAND CENTRAL P. O., NEW YORK 17.

Summer Schools

ELLIS SUMMER SCHOOL
Accredited college prep for girls on campus of Ellis College School. 10 mi. from Phila. Make-up, advanced courses, grades 9-12. Remedial reading. Sports, pool. July 4-Aug. 27. ARNOLD E. LOOK, PRES., NEWTOWN SQUARE 1, PA.

CAPE COD TUTORING SCHOOL
Truro, Mass. For boys. Study plus vacation. Swimming & other seashore activities, trips, music, sports. Tutoring under teachers from prominent schools & colleges. All subjects, grades 7 thru 12. MR. & MRS. DONALD PIRNIE, BOX 443, WILMINGTON, DEL.

EDGEWOOD
GREENWICH, CONNECTICUT
Summer Tutoring School and Camp
Boys and girls, 6 to 18.
College Preparation. Remedial reading. Special English for foreign students. Arts and crafts. All sports.

MILFORD
Summer Session with Vacation Activities for boys. All college preparatory courses, Grades 8-12. Regular Milford Faculty—Famous for its Teaching, since 1916. Single subject or up to ½ year's work. Remedial Reading. Sailing, swimming, tennis, golf, etc. On L. I. Sound.
Wm. V. Pearson, Hdm., Milford, Conn.

Girls' Camps

CIMARRONCITA
A ranch camp for girls 7-18 in mountains of New Mexico. Dry, invigorating climate. All camp activities. Daily riding with excellent instruction. Pack trips. Separate boys' camp 7-13. MR. AND MRS. FRANK BURK, UTE PARK, NEW MEXICO.

SAN LUIS RANCH
For girls. Thrilling summer on Colorado ranch. Daily riding. Swimming, tennis, all sports. Dramatics, music, art, handicrafts. Camp trips in high Rockies. Careful supervision. MRS. ROBERT R. POTTER, COLORADO SPRINGS, COLORADO.

FOUR-WAY LODGE
Fun and accomplishment for girls 7-18 on Michigan's beautiful Torch Lake. Daily riding, water sports, riflery, crafts, trips. Mature staff. Large group 15-18. Separate Jr. Camp. Brother camp Fairwood. MRS. M. V. EDER, 5699 BELMONT AVE., CINCINNATI 24, O.

ECHO CAMP
Friendly, informal program for 40 girls 6 to 16 on beautiful Raquette Lake in the Adirondacks. Featuring canoeing, sailing, trips, music, dramatics. Excellent food & supervision. Pollen free. Fee $350. MRS. CARLTON V. CLOUGH, PLEASANTVILLE, N. Y.

TWA-NE-KO-TAH
Girls 7-18. On Lake Chautauqua, N. Y.
● Wholesome atmosphere in inspiring hills promotes character development. Four age groups. Dramatics, dancing, music, crafts, nature lore. Land and water sports. Riding instruction, stables. Trips; opera, concerts and plays at Chautauqua. Limited number of campers insures individual attention. Illustrated catalog.
Rev. and Mrs. R. V. Stoll
144 Jewett Parkway, Buffalo 14, N. Y.

MOSS LAKE
AN ADIRONDACK CAMP FOR GIRLS

Featuring
- **RIDING**
- **SAILING**
- **TENNIS**
- **Also Archery, Swimming, Fencing**

Under nationally known instructors. Private Adirondack lake & preserve. Daily Riding. All-inclusive fee. Girls 6-10, 11-13, 14-19 in completely separate units. Many trips by foot, by horse, & by canoe. Brother camp & parent club 3 mi. *Six hours from New York or Buffalo.*
Dr. G. V. Longstaff, Jamaica 3, L. I.

Girls' Camps

CHOCONUT CAMPS
Fun and directed activity for girls 6-12. Water sports, riding, tennis, music, trips. Est. 1896. 1000 acres in mts. of N. E. Pa. Doctor & nurse. Also boys' camp 6-16. MR. & MRS. G. N. WINLOCK, JR., 109 W. WILLOW GROVE AVE., PHILA. 18, PA.

TONAWANDA
Girls 8-18. 18th season. 150 acres, ten mi. from Phila. Swimming, sports, crafts, music, dramatics, camping out. Tutoring. Accredited Summer School. Remedial reading. Moderate inclusive fee. Write: ELLIS COLLEGE SCHOOL, NEWTOWN SQUARE 1, PA.

FRENCH CAMP FOR GIRLS
Ages 7-18. On Lake Champlain. 3 separate age groups. French with European counselors. Daily riding, sailing, water sports, tennis, theatre, art, music, dancing. 26th year. MRS. E. V. CHASE, 50 SOUTH WILLARD ST., BURLINGTON, VERMONT.

FARWELL
Exceptional instruction in horsemanship, water sports and tennis. Dramatics, crafts. Girls 6 to 18. Complete equipment. Log cabins. Beautiful lake in Vermont. Fee includes riding. Catalog. MR. & MRS. GEORGE V. CULBERSON, 1546 IREDELL DRIVE, RALEIGH, N. C.

ALOHA CAMPS

Fairlee, Vermont. ***45th Season***
Aloha Camp for girls 12 to 17
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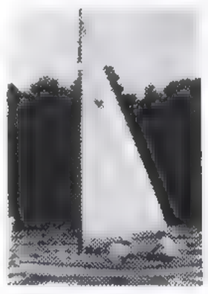

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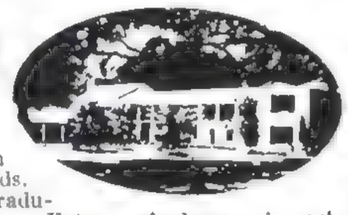
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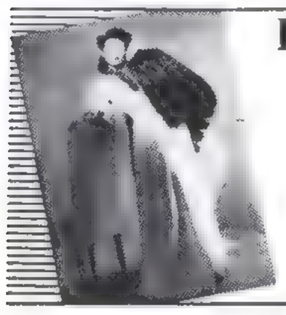

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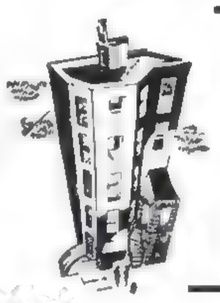
New York's oldest model school offers expert instruction in its own spacious and uncrowded building, equipped with runways, gymnasium and student dormitories. . . . Here, well known specialists prepare you for fine positions in Fashion Showrooms, Photography, Motion Pictures and Television. Special courses in self-perfection available. Visit school. Get free Style Analysis. Write for booklet G.

STATE LICENSED G. I. COURSES



GRACE DOWNS
HOLLYWOOD MODEL SCHOOL
16 W. 58th St. (5th Ave.) New York, N. Y.
Hollywood's New Home

NOW—BE A MODEL...or LOOK LIKE A MODEL!

America's largest finishing schools and casting agencies for models and career girls! Professional courses in fashion modeling, television, photography, movies, slide films. Special courses in charm, beauty, poise for career girls. Also 12-week course available for study at home. Mail coupon for details.

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Minx Modes

. . . junior morn-to-moonlight cotton jacket dress. Silver and pewter, pink and rose, lavender and lilac. Approved by Minx Modes Junior Board of Review*. Sizes 7 to 15. Under $13 in one fine store in your community. Write us, we'll gladly tell you where.

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Bright Idea in Giving...

Match-Mates by Rumpp

MATCHING LEATHERS
MATCHING COLORS
MATCHING SMARTNESS

For Graduations and Wedding Party Gifts

Here's a rare gift of imagination . . . that's useful as well! Rumpp's Match-Mates—Slim Wallet with removable photo case, and zipper key case—both in the same rich supple leather! Styles for men and ladies in choice of fashion-right colors. For more elaborate gifts, including Toilet Cases, Jewel Boxes and Stud Boxes, see the Rumpp Gift Caravan at your leatherware dealers. Illustrated: Men's Wallet, $5.50*, Ladies' Wallet, $5.50*, Matching Key Case, $3.00*, Toilet Case, $29.00*, Jewel Box, $10.00.

*Plus Tax

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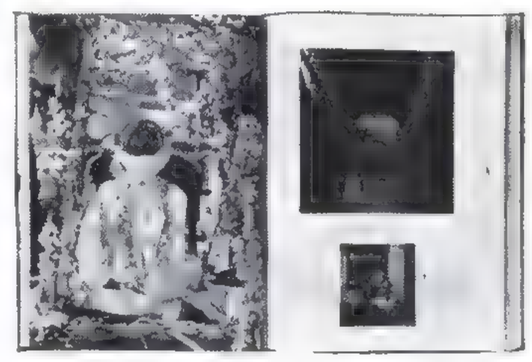
RUMPP "The Sterling of Leatherware"

C. F. RUMPP & SONS
Phila. 6, Pa.

VOGUE . . . A PRIZE WINNER



The Art Directors Club, at its twenty-eighth exhibition of advertising and editorial art in the Museum of Modern Art, has just given two important editorial awards to Vogue. For "the best editorial design of a complete unit in a periodical," the Art Directors Club Medal was given to Vogue's Art Directors, Alexander Liberman and Priscilla Peck, for their use of Constantin Joffé's superb colour pictures of India, and Raymond Burnier's detail of a temple interior (*above*) which appeared in the December 1948 issue. The second award, "for distinctive merit for art in periodicals" was given to Irving Penn for his still life with cards (*below*), which was published in the February 1, 1949, issue.

Truly a Delight! Cointreau, Strawberries and Ice Cream...

"THE DISCOVERY TOUCH OF COINTREAU CAN MAKE AN ANGEL'S DREAM OUT OF SUCH SIMPLE RECIPES AS BERRIES AND ICE CREAM!"

AND THAT'S JUST ONE OF THE DELIGHTS THAT YOU CAN FIND INSIDE A LITTLE BOOK WE OFFER FREE — IT'S CALLED "THE GOURMET'S GUIDE"

AND—WHATEVER ELSE YOU DO—SERVE COINTREAU IN A SIDE CAR, TOO!"

STRAWBERRIES, ice cream . . . and a sprinkling of Cointreau liqueur . . .

Who would guess that such *simple* ingredients could create such an exquisitely *exotic* taste!

For dozens of such ideas—ideas that make guests murmur, "How *original!* And how *wonderful!*"—send for your free copy of "The Gourmet's Guide to Dining and Drinking."

If you already know the subtle enchantment of Cointreau as an after-dinner liqueur, or in a Side Car, then perhaps you have some idea of what Cointreau can do in *other* cocktails—and in salads, desserts and even *entrees!* Yet even *you* will be amazed at the wealth of mouth-watering *new* ideas in this book.

So . . . don't delay. Clip the coupon now—and let your joy be unconfined!

ASK FOR COINTREAU WHEREVER FINE LIQUORS ARE SOLD

The crowning touch to a perfect dinner

80 PROOF • PRODUCED AND BOTTLED BY COINTREAU LTD., PENNINGTON, N. J.

V-15 COINTREAU Ltd., Pennington, N. J.

Please send me my free copy of "The Gourmet's Guide to Dining and Drinking."

Name.....

Address.....

City.....State.....

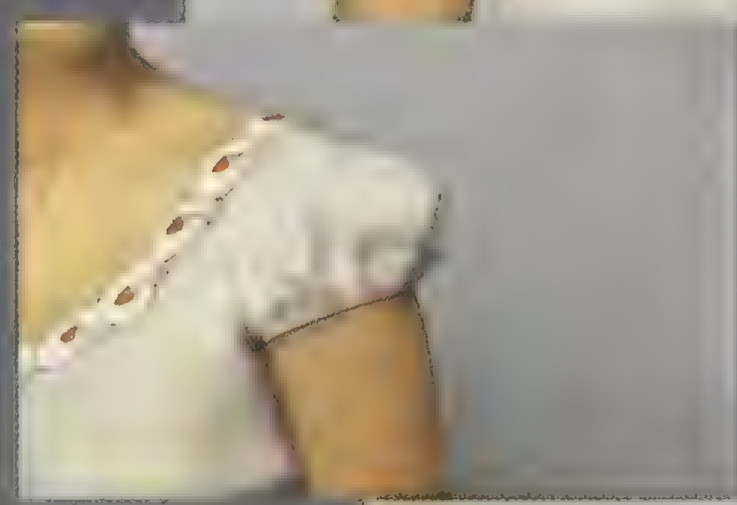
"Strawberry

Festival"

is one of the prettiest gowns of the season!

Behold the strawberry festooned neckline . . . . .

the baby-dress sleeves . . . . .



the creamy lushness of this rayon crepe . . . . .

Gown at B. Altman & Co.

and the "BUR-MIL" label that, wherever you find it, promises you better looks, better washing, better wear—and *keeps* that promise.

FLAT GOODS DIVISION

Burlington Mills

"Woven into the Life of America"

Empire State Building, N. Y.

THE MEMORABLE DRESS

One of those compelling temptations
that all mothers
of small daughters finally fall for, and that,
years later, ancient aunts remember (usually inaccurately)
with clasped hands and nostalgic tones.
This one: a pouf of pale organdie, stitched by hand, with a
pretend-serious (but quite genuine) apron of
embroidered Swiss organdie and French lace.
The perfect costume for passing tea-cakes (or eating birthday cake).
By Virginia Cobb, of Stoffel Swiss
organdie, $35. Emma Maloof; Garfinckel's.

FLORIDA

SHEER COOL MESH FOR
Summer
TWEEDIE FOOTWEAR CORPORATION
JEFFERSON CITY, MISSOURI

BOUQUET

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Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

FOR FURTHER INFORMATION ABOUT THESE LISTINGS WRITE TO VOGUE'S TRAVELOG, 420 LEXINGTON AVE., N. Y. 17

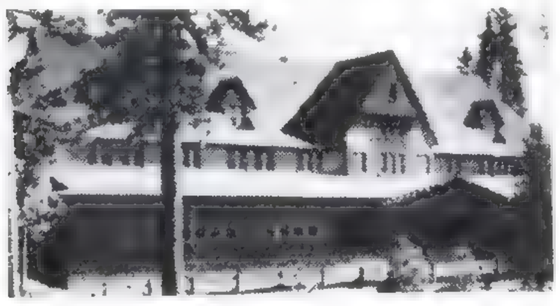
Arizona

TUCSON

SANTA RITA HOTEL. 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

California

BLAIRSDEN, PLUMAS COUNTY



FEATHER RIVER INN

"A Bit of Switzerland in the High Sierras". From June 15 until Labor Day. American Plan. Golf (Inn overlooks course). Swimming. Riding. Fishing. Tennis. Dancing. Mountain setting. Lakes. Ghost towns. No Hay Fever or Poison Oak. Alex H. Nord, Manager. Write, telegraph or telephone Blairsden 16.

CORONADO

HOTEL DEL CORONADO. Seashore Resort. Swim, golf, fish. Boating, tennis. No summer rain. Mexico ½ hour. Jai Alai, races. H. Ward, Manager.

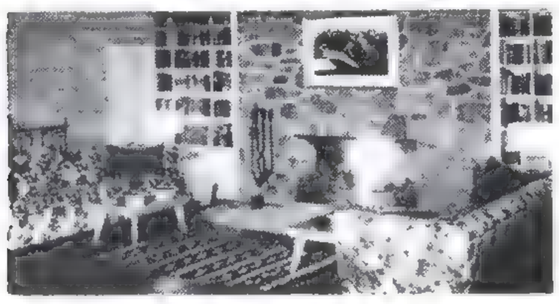
LOS ANGELES

CHAPMAN PARK HOTEL & bungalows. On Wilshire Blvd. Pool, gardens, entertainment. Bride and Groom Broadcast. Famous Zephyr Room.

VOGUE TRAVELOG SECTION is published for your convenience. When planning a trip, take advantage of these fine listings.

Colorado

GRANBY



C LAZY U RANCH

The easy hospitality of the Old West thrives at the C Lazy U in the Colorado Rockies. This working ranch with its fine new buildings and luxurious guest accommodations is an unexcelled vacation spot for people who enjoy being pampered while "roughing it." Superb food. Riding, fishing, swimming, sports. Write for folder Box JV.

WINTER PARK

SPORTSLAND VALLEY RANCH

Whether you love action or loafing, come to this ranch in the Rockies. 40 fine horses, guides, lake & river fishing, weekly rodeo, scenic trips, chuck-wagon dinners, square dances, campfire parties, superb meals. American plan rates $65 & $75 week for everything. Family rates too. For folder, reservations: Sportsland Valley Ranch, Winter Park, Colo. Phone Fraser 2303.

It's Nantucket This Spring

On a Nantucket vacation you will have the choice of relaxing alone, or joining actively in all the island amusements. Small as it is, Nantucket has the ability to absorb all of its summer visitors with, apparently, plenty of room to spare.

Nantucket has a true seaport atmosphere: On days when the fog rolls in, the sun's rays are cooled, you can hear the sound of the foghorn over the whole island. Thirty miles out to sea is Wauwinet Island, or "Far Away Island" as it is called by the natives, where you can see beautiful plant and shell life on the beaches.

In the town of Nantucket, itself, a high point of interest is Main Street where Georgian, Gothic, and Victorian houses remind one of the days when Nantucket was the world's busiest whaling port. Today, the activity has slowed down to a vacation tempo and Nantucket, instead of belonging to the world, belongs completely to itself.

Yachting and sail boating, all-important in the world of sports, come into their own off these placid shores; and the unforgettable sight of billowing white sails against a deep blue sky sets a satisfying pattern for a Nantucket vacation.

Connecticut

GROTON LONG POINT

FARM HOUSE INN BY THE SEA. Small select summer colony, excellent food, informal comfort, water view, screened porches. Amer. Plan $75 weekly.

THERE ARE GOOD HOTELS in every section of the country. The Vogue Travelog section is favored for the finest.

Maine

CAMDEN

WHITEHALL INN. On Penobscot Bay. Distinctive Colonial Inn famous for excellent food. All sports. $9-$12 day including meals. June 20-Sept. 15.

KENNEBUNKPORT

THE COLONY

Overlooking ocean, beach and river at picturesque Kennebunkport. Superb food, cocktail bar, spacious porches and lounges. Safe surf bathing, beautiful beach, tennis, fishing, riding and sailing. Churches, shops, two golf courses and Summer Playhouse nearby. American Plan. Boughton Ownership Management. —In Winter, The Colony, Delray Beach, Fla. N. Y. Res. Off., 630 5th Ave. CIrcle 6-6820.

PROUT'S NECK

BLACK POINT INN. An inn of charm and character; all seaside activities; beach and pool, golf, tennis, boating. Ross W. Thompson, Manager.

LEARN THE CONVENIENCE of using the Vogue Travelog section in planning trips. The finest are always available in this section.

Massachusetts

ANNISQUAM, GLOUCESTER

ANNISQUAM INN. Delightful, small. Glorious view, private sandy beach, sailing, fishing, summer theatres, artist colonies. $45.-$60. a week, Am. Plan.

EAST NORTHFIELD

THE NORTHFIELD. Delightful country Inn. Active sports, interesting relaxation on our 250-acre estate. Genuine N. E. Hospitality. Open all year.

OSTERVILLE, CAPE COD

EAST BAY LODGE. Restful surroundings, companionship with congenial families. Noted cuisine. Cocktail Lounge. Sports. $75.00 weekly up. A.P.

Michigan

MACKINAC ISLAND

GRAND HOTEL

The world's largest summer hotel offers a magical blending of colonial charm and the best in modern living. Enjoy the famous Esther Williams serpentine pool . . . two golf courses . . . bicycles . . . saddle horses . . . carriages (no automobiles permitted) . . . tea dancing in the gardens . . . concerts and supper dancing in the evenings . . . a porch two blocks long. Easily reached by rail, air service, motor or steamer.

Missouri

KANSAS CITY

BELLERIVE HOTEL. K. C.'s Social Rendezvous. Luxurious Rms., Suites. El Casbah Supper Club. Garage. Rec. by Duncan Hines. L. Larrea, Mgr.

Montana

LIVINGSTON

SIXTY THREE RANCH located 50 miles north of Yellowstone Park. Beautiful scenery, riding, fishing, pack trips, good food. Write for folder.

New Hampshire

PORTSMOUTH

WENTWORTH BY-THE-SEA—Magnificent garden spot on Atlantic, 60 miles from Boston, golf, tennis, swimming. Reasonable. July & Aug. Brochure.

SUGAR HILL, WHITE MOUNTAINS

SUNSET HILL HOUSE. A Distinctive N. E. resort overlooking Presidential Range. Golf and Tennis free to guests. Orchestra. John E. Haslam, Mgr.

WOLFEBORO, EAST

BIRCHMONT LODGE on Lake Wentworth. Individual cabins, excellent meals. For adults. Ref. ex. $50 weekly up. R. G. Hemenway, Box 42.

New Jersey

ATLANTIC CITY

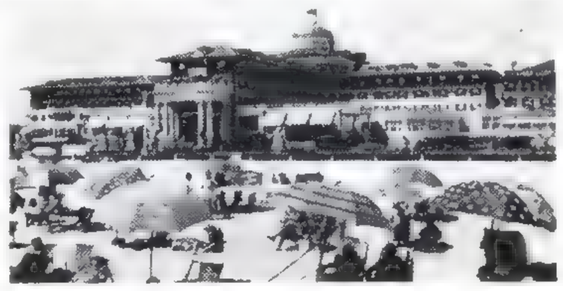
MARLBOROUGH-BLENHEIM. On the Boardwalk. A famous resort hotel. Distinguished clientele. Sun decks. Enclosed solaria. Sea water baths.

SEA GIRT

THE STOCKTON

A charming American Plan resort hotel of the better class. 60 miles from New York, directly on Ocean Front. Private Beach & Boardwalk. Buffet on Sea Deck for Bathers. Golf, Tennis, Riding, Ocean & Bay Fishing & Sailing. Orchestra. Cocktail Lounge. Hostess for the "Kiddies." Illustrated Booklet on request. Ownership Mgt. Phone Spring Lake 3-2300.

SPRING LAKE



THE MONMOUTH HOTEL

Directly on the Ocean with Beach exclusively for our guests. The Monmouth has long catered to a distinguished clientele at the smartest resort on the North Atlantic Coast, 57 miles from New York. Air-conditioned Bar & Grill: outdoor luncheons for bathers. Phone Spring Lake 3-0330. James J. Farrell, Managing Director; Felix H. Standen, Resident Mgr. Winters: The Flamingo, Miami Beach.

SPRING LAKE BEACH

THE ESSEX & SUSSEX. One of America's truly fine seashore resorts. Private beach. Open June 22. Early season space available. C. S. Krom, Mgr.

New York

NEW YORK CITY

BARBIZON-PLAZA. Midtown, overlooking Central Pk. 6 Ave. 58 St., near Radio City, theatres, shops. Choice rms. from $4.00 sgl. $6.50 dbl. Bklt. VM.

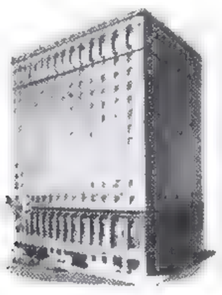
New York

LAKE PLEASANT—ADIRONDACKS

THE HAMILTON INN

On Lakes Pleasant and Sacandaga, surrounded by mountains; cool, dry air, golf, tennis, bathing, boating, all at your door. Summer theatre. A charmingly appointed inn for discriminating guests. In the Heart of The Adirondacks. Attractive rates. For folder, consult your travel agent, or Van Auken Associates, 516 5th Ave., MU 7-8455. William H. Osborne, Lake Pleasant, N. Y.

NEW YORK CITY



THE RITZ-CARLTON

A truly great hotel maintaining the finest traditions of Continental service. Splendid location at Madison Avenue and 46th Street, a few minutes from Grand Central and Airlines Terminal. Famed cuisine in the Oval Room, Oak Room, the several Ritz bars and the Ritz Garden (in the summer). Frank L. Swadley, General Manager. Brochure and rates on request.

Pennsylvania

BEDFORD SPRINGS

BEDFORD SPRINGS HOTEL

Famous vacation spot since 1804 set amid 2800 acres of mountain beauty. Championship 18-hole golf course, lake swimming, boating, excellent tennis courts, riding. Newly redecorated interiors place accent on hospitality in cocktail lounge and public rooms. Swimming pool and other indoor activities available. Open year 'round. G. Bland Hoke, Mgr.

EAGLES MERE

CRESTMONT INN. In scenic Alleghenies. 2200 ft. alt. Water sports, tennis, golf, riding, concerts. Kindergarten. Superb cuisine. Opens June 15.

EAGLES MERE

The Lakeside and The Forest Inn, 2200 feet high in the cool Alleghenies, offer delightful summer vacation pleasures. 30 miles from Williamsport. Friendly, hospitable atmosphere, delicious meals. Excellent golf on a beautiful breeze-swept plateau. Swimming, boating, riding and fishing. Summer Theatre, dancing. Supervised children's play. Write Henry Kirk, Jr., Manager.

SHAWNEE-ON-DELAWARE

SHAWNEE INN. Beautiful 1400-acre country estate with one of America's finest 18-hole golf courses. Within two hours of N. Y. & Phila.

Texas

HARLINGEN

MADISON HOTEL. Luxurious vacation in tropical Rio Grande Valley. Non-mountain route to Mexico City. Sunshine, flowers, dancing, sports. Free Folder.

Vermont

AVERILL

QUIMBY'S Cold Spring Club. 800-acre resort. Main Club with Cottages. 5 lakes. Riding, beaches, sailing, tennis. Memorable meals, pleasing service.

DORSET

DORSET INN. 1796 charm. Modern comforts in an old Inn. Golf, tennis. Social activities. $7 up, A.P. Res. suggested. Box 96A. F. O. Whittemore.

WOODSTOCK

WOODSTOCK INN. Outstanding resort Inn, historic section of scenic Vermont. Congenial clientele. Fine food. Sports. Folder. David V. Beach, Res. Mgr.

Virginia

VIRGINIA BEACH

THE CAVALIER HOTEL

The Aristocrat of Southern resorts. Country and seaside pleasures combine to make this year-round vacation spot truly enjoyable. Two championship golf courses. Riding, tennis, bathing . . . boating . . . fishing . . . excellent service. Guests may enjoy all facilities of the Cavalier Beach and Cabaña Club—Yacht and Country Club—Saddle Club. Sidney Banks, President.

WILLIAMSBURG

WILLIAMSBURG INN

The beauty of the 18th century awaits you in this re-created colonial community. Williamsburg is of interest to everyone. Tours through the historic buildings . . . golf, tennis, swimming, lovely gardens. Modern hotels, colonial guest houses and taverns. Write direct, or Williamsburg Reservation Office, 630 5th Ave., N. Y. CIrcle 6-8896.

Canada

MURRAY BAY, P. Q.

MANOIR RICHELIEU

Ideally located in the Laurentians overlooking the St. Lawrence. Golf, tennis, riding, swimming in salt water pool, fishing in well-stocked lakes. Dancing in Casino. Division of Canada Steamship Lines. Offices in principal U. S., Canadian cities. Apply Box 100, Montreal, Canada.

PIEDMONT, P. Q.

MONT GABRIEL CLUB

Luxurious mountaintop accommodations in club-like atmosphere. Main Lodge rooms with private bath and fireplaces. Cottage accommodations. Informal dancing on terrace overlooking large swimming pool. Two golf courses within twenty minutes drive. Tennis, skeet shooting, all minor sports. Cocktail lounge. American Plan. Wm. P. Wolfe Organization, N. Y.: LOngacre 5-1114, or write direct.

WA-VEL'S

In Chinatown
597 Grant Avenue
San Francisco 8

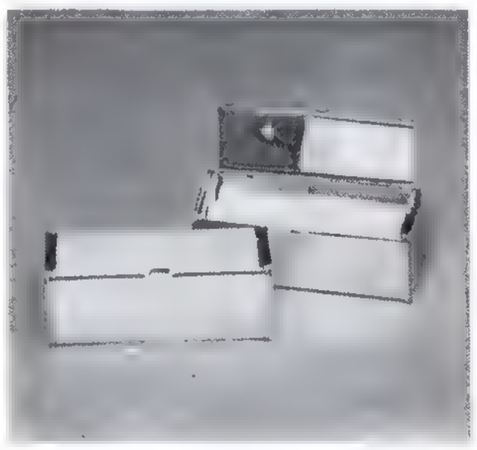
Pagoda Pajamas—our own translation from the Chinese ...to glorify your leisure. Pure silk damask, two-toned, red-gold, aqua-brown, plum-emerald, gold-brown, plum-fuchsia, or all one color. S-M-L.

$52.50
Postpaid. In California add 2½% sales tax

Shop

SUMMER FIGURES. Always, come summer, your figure becomes more and more a pivot point—of well-being, of looking well, even of humour (good or bad). At Manya Kahn's pleasant studio with two sunny terraces (53 West 57th St., N. Y. C.), figures have always had top priority. There, in her Wonder Course, you will learn how to exercise and straighten a careless spine; how to breathe and move easily. And you will find yourself pampered by a therapeutic lamp, a full hour of body massage; then toned by a needle shower. The price for a ten-day introductory course is a well-spent $60.

FROM AN ANTIQUE. Plump little rectangular boxes to carry cigarettes. They hold a baker's dozen, come in brushed gold- or gold-metal; or nine colours of enamel on metal. $5. At Peck & Peck, N. Y. C.; Neiman-Marcus, Dallas, Texas.



Custom Cut...

SAKS FIFTH AVENUE
New York

BELGIAN ROSE POINT

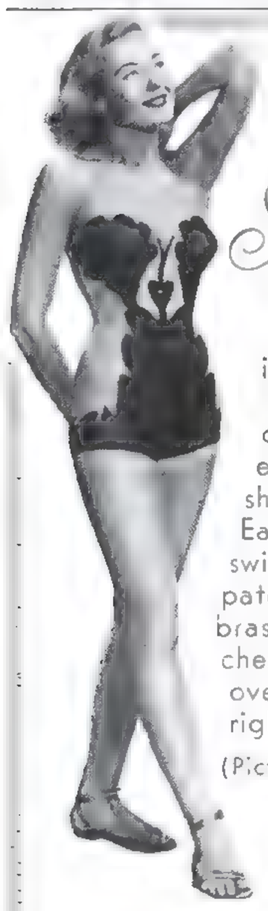
Bridal Veils, Mantillas, Berthas, Handkerchiefs, laces by-the-yard in Rose Point, Duchesse, & other fine Belgian lace. All types of French laces for all purposes. Available at Bonwit Teller, N. Y.

Imported by
M. De Cauwer
111 E. 48th St., N. Y. 17 EL 5-0563

Color in Espadrilles—for men and women—rope-soled classics that Espadrille wearers have loved for years. Durable cotton uppers in costume colors: white, red, brown, green, blue, black. Send shoe size and stockinged footprint. $2.60 postpaid. Sorry, no C.O.D.'s.

Send second color choice *Address Dept. V*

Fred Leighton, Inc., 15 East 8th St., New York 3, N. Y.
1514 Wisconsin Ave., N.W. Washington, D.C.



You're a Sun Goddess ... fit to be worshipped in a patented Ruth Merzon swim or dressmaker suit, for every figure-type, short or tall.

Each Ruth Merzon swim suit has the patented Ruth Merzon brassiere for the flat-chested, average or over-endowed, built right in the suit.

(Pictured: Nude Illusion model)

Made-to-order Your choice of style or material

RUTH MERZON Fifth Avenue, Inc.
666 Fifth Ave., N. Y. 19, N. Y. PL 5-5322

Your Old Fur Coat Remodeled Into A Stunning Fur Cape Or Stole

By Mail, Too, If Desired!

The sleek cape illustrated was once a worn out fur coat!

Imagine an exciting new fur piece to add glamour to your Spring and Summer costumes . . . one that bears no resemblance to your old worn out number! And that's just what you'll get when it's done by Harry Jay Treu, one of New York's leading fur stylists.

Avail yourself of our clever custom fur re-styling at low off-season prices now!

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FUR CRAFTSMEN
147 West 35th Street, Dept. V-6
New York 1, New York
(Opp. 35th St. side of Macy's)

ADD A fashion flair TO YOUR HAIR!

Change your hair style, at will, with smart hair creations designed by Marie. All real, imported, first quality human hair perfectly matched to your own. Whether it's a curl, chignon, braid, twist, or a postiche, it's your very own if it's by Marie. Fully guaranteed.

Mail orders filled No C.O.D.'s, please. Send hair samples for color matching. Free folder of 'Hair Do's,' on request.

Fall Pcs. $45.00
16" Braid .. $35.00
Bangs .. $15.00

Marie
Visit Marie for free personalized consultation.
507 Fifth Avenue, New York 17

CUT OUT AND BUY DIRECT VIA MAIL

SEND PENNY POSTAL TODAY FOR Free Booklet! V

TALL GALS SIZES
8½ 9 9½ 10 10½ 11 11½ 12

Guaranteed by Good Housekeeping

VARIETY.. it's tops.
WHITE SUEDE WITH BROWN CALF. BLACK, BROWN, BALENCIAGA BEIGE SUEDE. BLUE OR RED CALF. ALSO BLACK PLASTIC.
$25.95 Sizes 8½ to 12, add $1

SHOECRAFT nationally famed Fifth Avenue shoes are chosen by style-and-quality minded 'Tall Gals'. Perfect fit means better wear. A trial convinces. Get your copy of our FREE BOOKLET V TODAY Smart styles! All sizes! Any pair sent on a 10 day money-back guarantee if unworn. Prompt REFUNDS. When ordering send check or money-order Charge accounts invited. SHOECRAFT shoes are sold direct ONLY

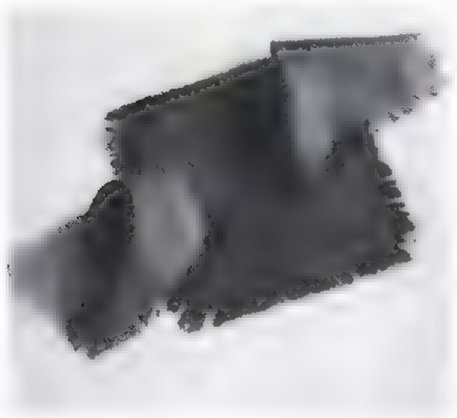
TALL GALS STOCKINGS $1.95 pr. Extra, Extra Long (35-38 inches) All Nylon. . . . Sizes 10½ to 12. Off-black, Taupe, Bronzeskin, Toast, Suntan, Navy and White for nurses.

SHOECRAFT
603 FIFTH AVE. • NEW YORK 17
FITTING THE NARROW HEEL
All sizes 2½ to 12 • AAAAA to C

Hound

. . . follows the sun

MADE-TO-MEASURE and made-to-order clothes are the specialty of Martha Matzner, 524 Madison Avenue, New York City. (Made-to-measure clothes are made for you after your measurements have been taken. No fittings here after the initial taping, and in consequence a lower price tag.) Mrs. Matzner has a wonderful way of adapting originals of Jean Dessès, Dior and other Paris titans, or will copy the originals exactly for you. In her pleasant shop, you will also find her own designs, and a few summer classics to step into, many pretty blouses and silk scarfs and accessories to choose.



MIEHLMANN

FOR COCKTAILS on the terrace or out-of-doors this summer, unpretentious napkins in fringed cotton the colour of a bright red lipstick. By Florence; $6.75, postpaid, for a set of six. Carole Stupell, 507 Madison Ave., N. Y.

SOMETHING BLUE . . . NEW BRIDAL SCENT!

Exquisite, long-lasting fragrance for engagement, shower, wedding, bridesmaids' gifts! Flower-covered box, sacheted top to scent a whole room, holding Something Blue Sachet Bath Powder, 5.50. Something Blue Eau de Parfum. 4.00, 2.50. Mail and phone orders. Phone PLaza 3-1200 *plus 20% tax*

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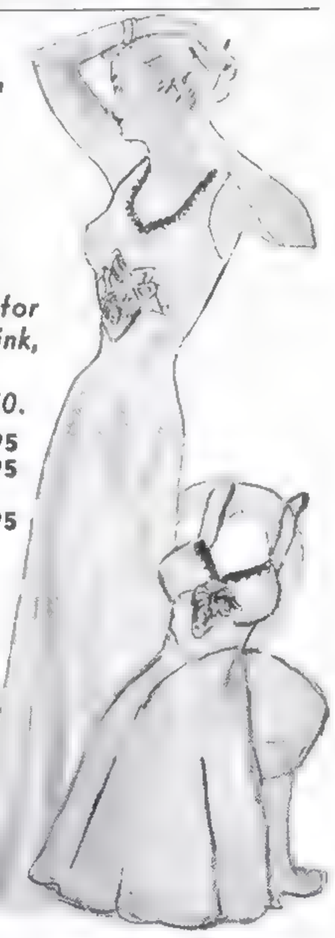

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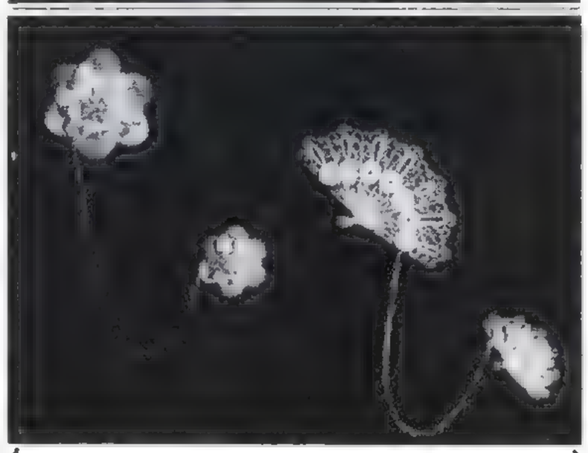

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Hand-wrought Oriental silver filigree lapel pins in original designs. Left—set of 2 roses; right—2 fans.

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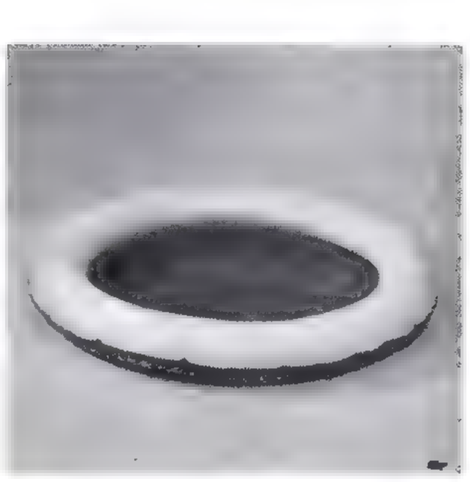

POOL for your lawn, a cool summer thought for the children. In yellow and green sturdy Koroseal, it comes in three sizes: 4½ feet in diameter, $9.95; 5¾, $14.95; 7½, $24.95, all postpaid. Bibro Gifts, 928 Madison Ave., N. Y.

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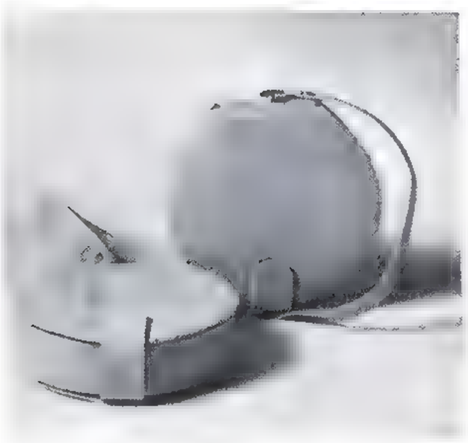

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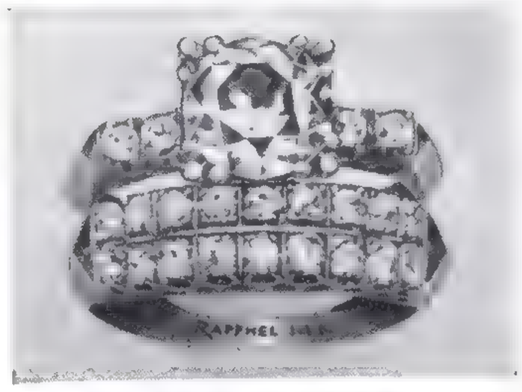

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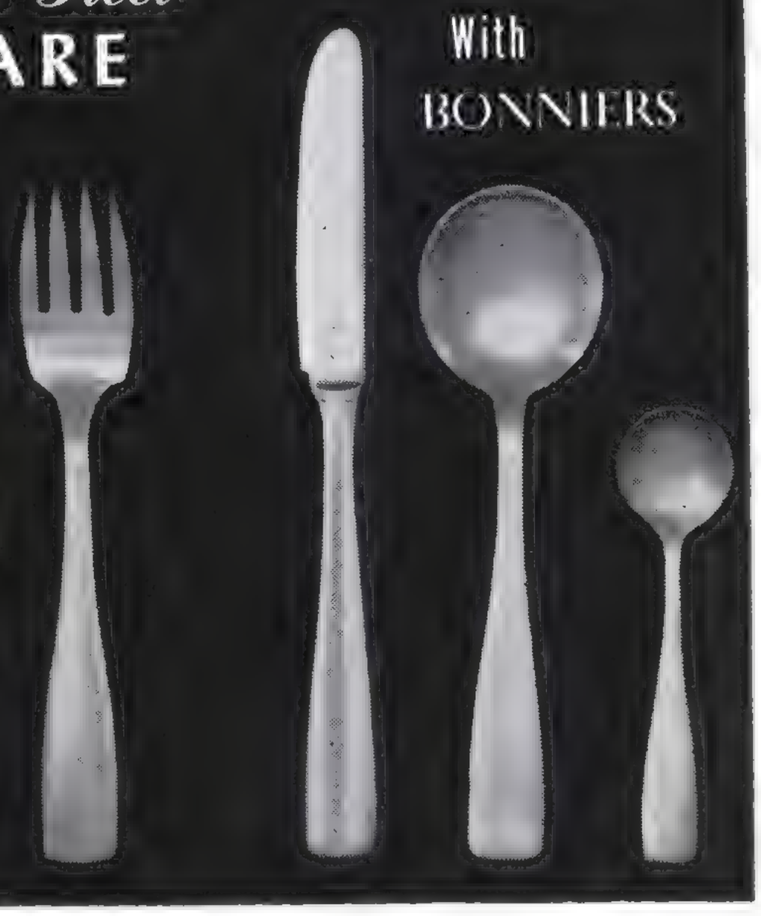

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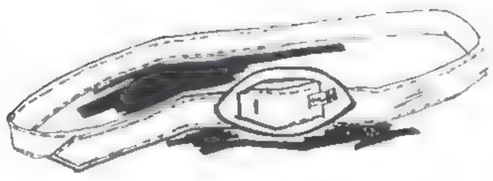

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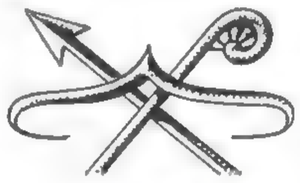

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A unique and practical gift. That American tradition, the turkey, makes an original ornament for this handsome key ring.* Available in gold or oxidized silver finish, on any color leather background.

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Luxuriously Gift Boxed. No C.O.D.'s please.

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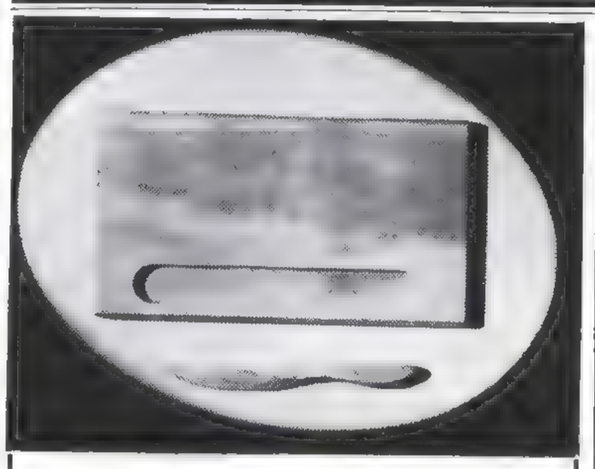

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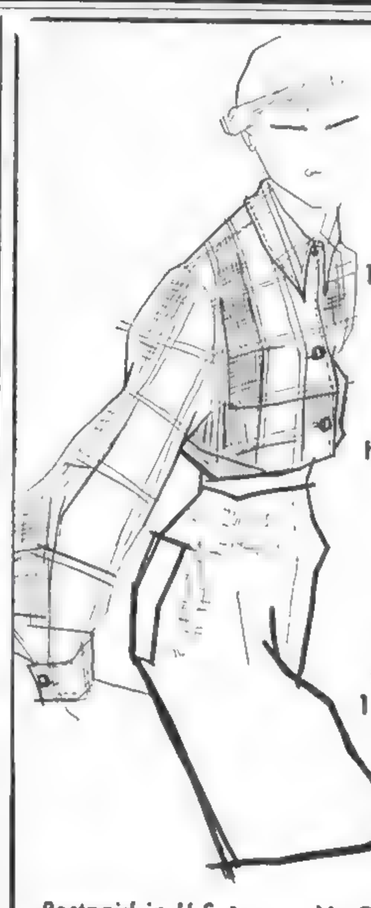

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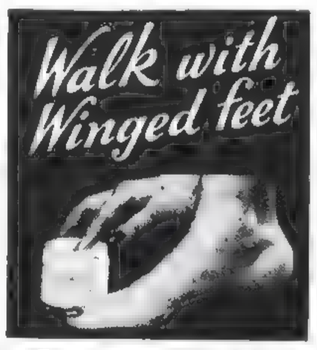

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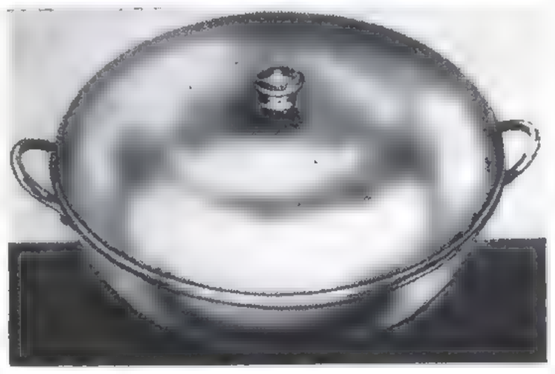

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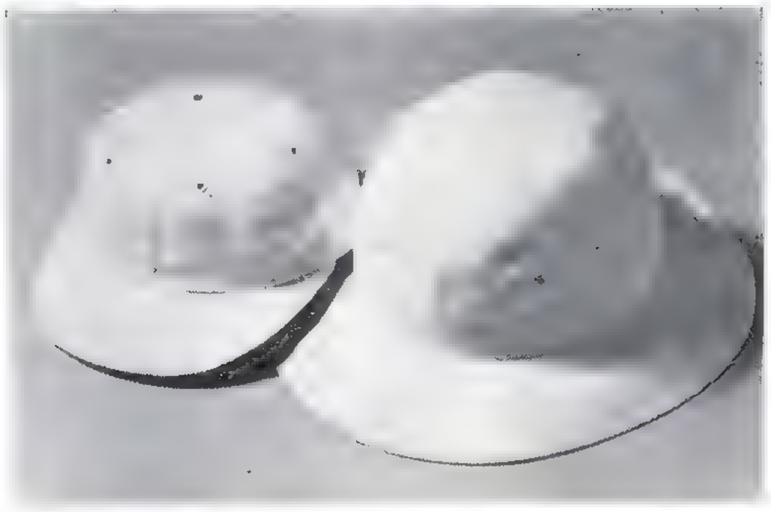
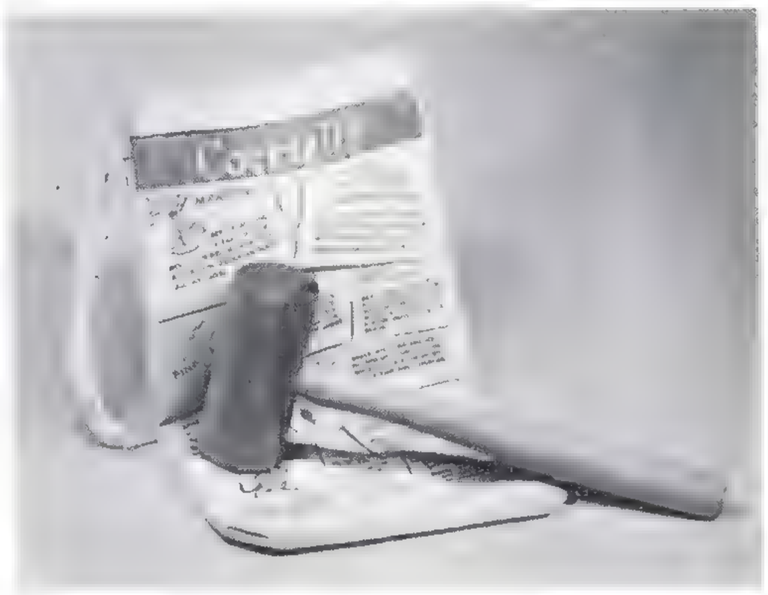


ABOVE. Tennis cap with green under-visor, $2.25; sailing (or golfing) hat, $3.50; both in white duck. From Abercrombie & Fitch.

BELOW. For crushing ice for mint juleps, a canvas bag and mallet. $2.25. The Stable, 12½ W. Read Street, Baltimore, Maryland.



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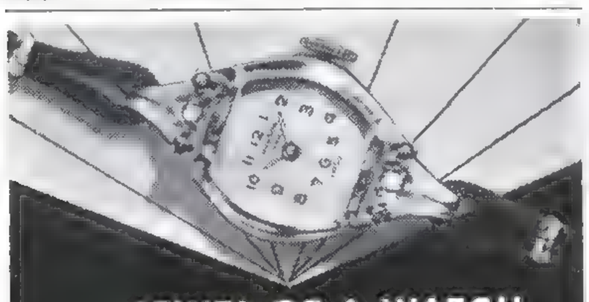

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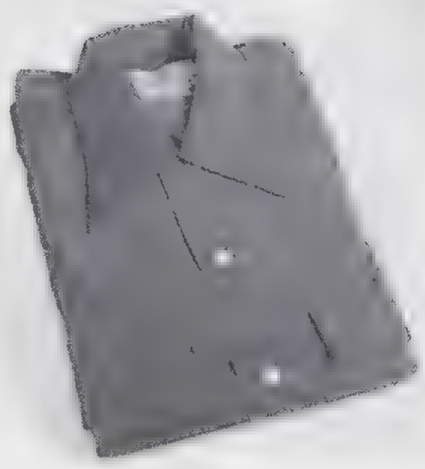

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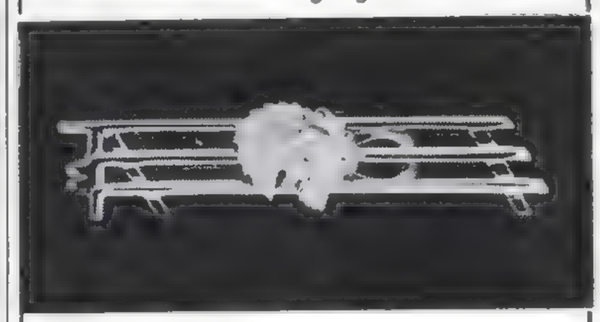

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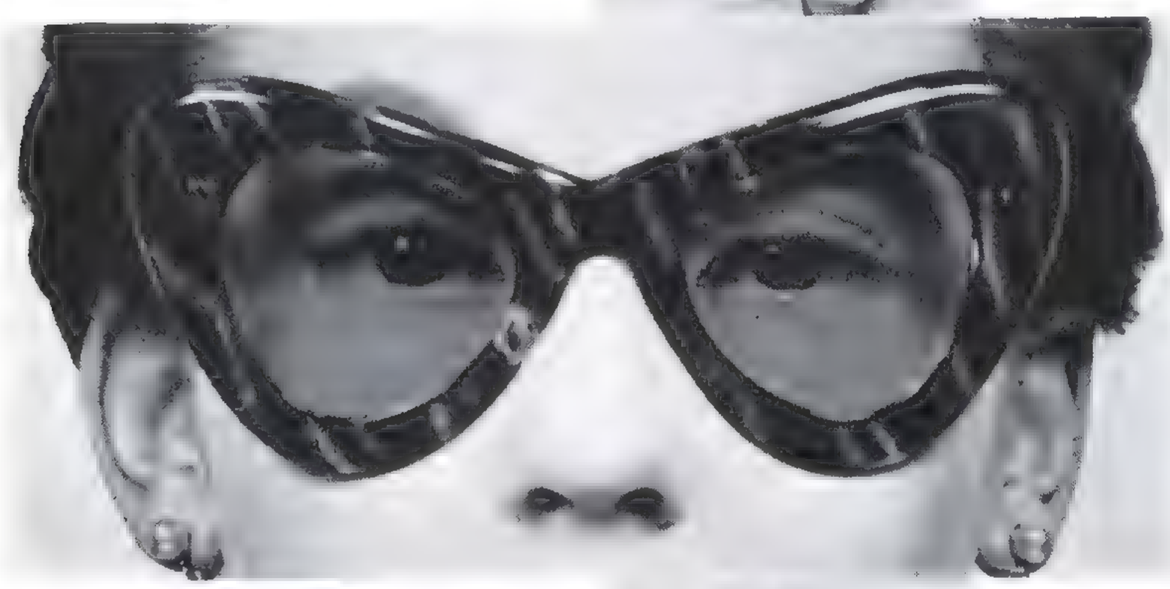

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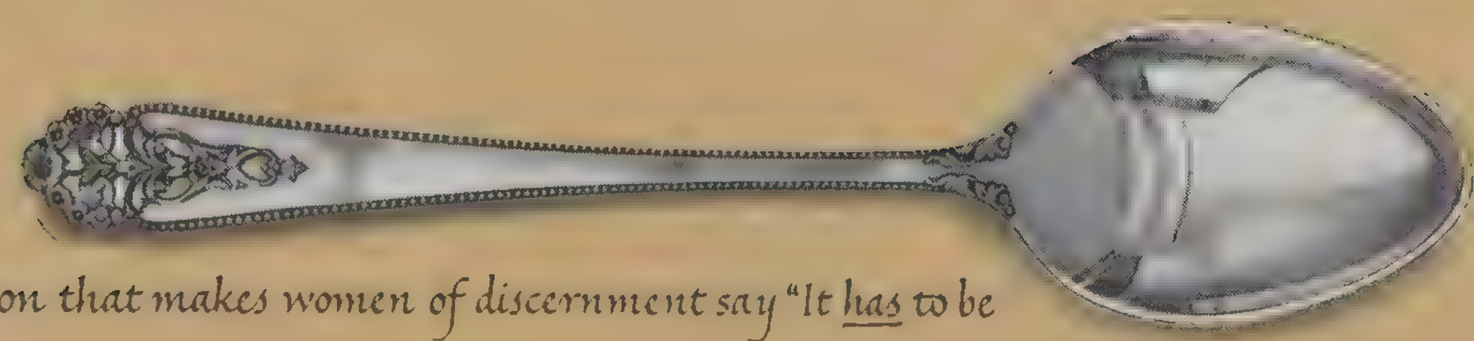

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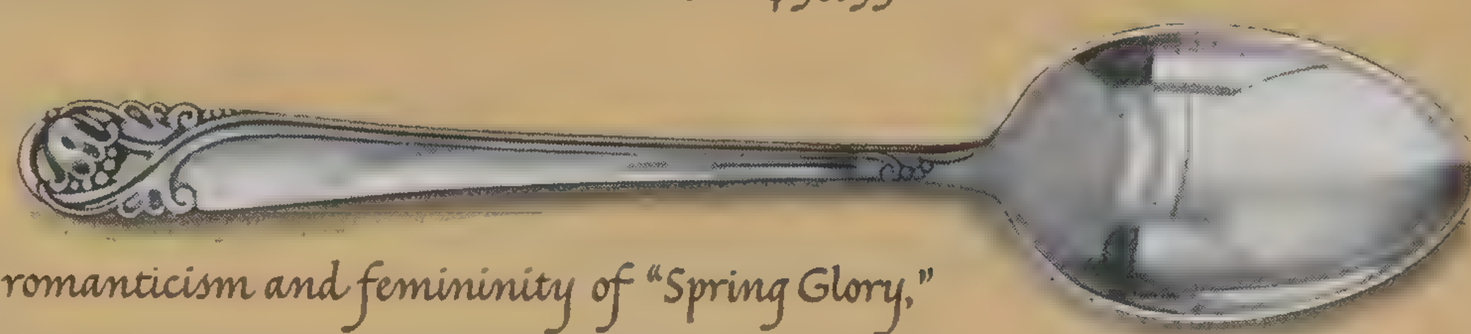

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COVER: The drift, in all this prettiness of organdie and carved white lace, is none but the shirtwaist theme, the *most* elegant shirtwaist-dress theme. Worn, for a garden wedding (perhaps by the bride herself), or for summer dinner parties in the country—with a flighty white organdie hat levelled with black patent leather. All, to order, Henri Bendel.

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INCORPORATING VANITY FAIR

Vogue incorporating Vanity Fair is published semi-monthly except for the months of June, July, December, and January, when it is published monthly. This will be the only issue in June.

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VOGUE'S

eye view of a JUNE *diary . . .*

1. Went to refrigerator, put into it: Madrilène *for breakfast;* limes, cucumbers for tea; face creams for the next 90 days.

2. Chose the shawl that will take me through air-conditioned movies, et cetera. Cerulean blue cashmere. ribbon-bound.

3. Went for fitting of big black balibuntl straw bicorne. Tried it for size on the head. in the hand.

4. Chose beach hat for the baby; unblocked straw from a Spanish shop . . . to wear with her purple linen "slip dress."

5. Got the hang of an idea to use all summer. Put flowery bath salts (uncoloured) in rinsing water of lingerie and gloves.

6. Bought my *own* men's cotton seersucker robe, and a roomy, easy one it is.

7. Made a shake-well-before-using lotion of glycerine, clear water, a little camphor to freshen my face between creamings.

8. Crazy about terry-cloth beach shawl, pale pink with cotton fringe. Plan to use it at beach and after shower.

9. Saw marvellous little beach hamper with plastic fittings. Also plastic, envelope for diapers . . . beach with you know who.

10. Bought one wonderful big pair of earrings, so big and important that I won't need a necklace on really hot days.

11. Put within reach in closet a dark wool challis dress for cool summer days in town when anything else is incongruous.

12. Had jellied *bœuf à la mode* ready for after church. . . .

13. Never knew naked sandals could be so wonderful. . . .

14. Found antique perfume box, fitted it with tiny sponge soaked in perfume.

15. No Vogue arrived today; not postman's doing. Vogue published once a month in June and July.

16. Took *all* my single strands of pearls, had them restrung into one big bib. . . .

17. Greenwich. to the W.s' for the week end. Packed dotted cotton chiffon dress, which came out, for dinner, like the beautiful soufflé it's supposed to be.

18. Helped garden . . . grey denims.

19. Saw the splendid workings of "crease resistant fabrics"—cotton dress left in suitcase overnight looked fresh at lunch.

20. Did something funny with separates. Cerise satin belt with beige Shantung shirt, brown Shantung skirt. Very good.

21. Don't think one can carry pongee too far. Every window; dress for baby.

22. Blessed nylon lingerie for nth time. No pressing, quick drying.

23. Discovered that pale, translucent nail polish on toes is a whole other thing. . . .

24. Washed all my gold jewellery with lots of water, a little ammonia. . . .

25. Tooke pinke rose off brown straw, put it on apron pocket, put white daisies formerly on brown straw on white straw.

26. Sewed an organdie apron from two yds. of same, formerly a tablecloth.

27. Stopped at florist, left standing daily order for two of anything fresh.

28. Borrowed Sunday's menu for guests tonight: cold curried chicken in icebox.

29. Ha! Cleaned straw shoes and bag with an art-gum eraser.

30. Didn't do a thing . . . not a thing.

DRESSING FOR PLEASURE

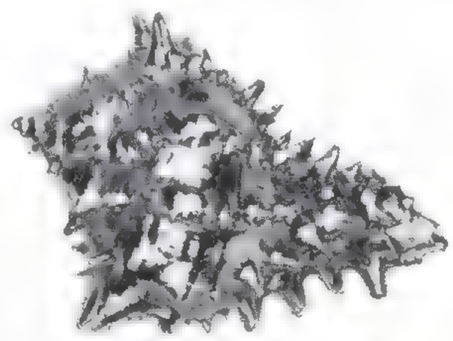
The first pleasure is this: there never have been so many attractive summer clothes. A normal, human woman, who takes a normal, human amount of pleasure in dressing will take even more, this summer. And without too much brow-furrowing thought.

For the second pleasure is: it needn't cost much. (We've seldom seen so many importantly-cut clothes at such easy-going prices.) The most becoming and cherished thing you buy might be a $ shirt, or a pink cotton dress that set you back $8. If you've always wanted a screaming orange dress, but couldn't risk it as an over-the-year investment, this summer is your chance. You might go right out and buy The Famous Little Middy, pay $4 for it, and have as much pleasure wearing it as Mary Martin has fun on stage. You might rush right into The Stocking Bodice, $6, wear it with white waffle piqué shorts, and (later, same day . . .) cast it with a long skirt and a suède belt that goes around your middle three times.

Pleasure is what summer clothes are traditionally all about. For his pleasure, their pleasure, her pleasure, but primarily for *your* pleasure. Some people respond appreciatively to the feel of cool summer textures; some to colours that look renewed and different against a summer skin; some to the pure freedom of short, short pants, and a little less than half of that above; some to the lowered-lashed effect of a huge crinolined organdie. Some respond to the fine harmony between clothes and how they perform. The woman, for instance, who loves to swim, and is a joy to *see* swimming, peels down to a slick one-piece dark wool bathing suit as comfortable as her own skin—and is our idea of a woman who dresses for pleasure. The woman who really loathes swimming, dreads getting out over her head, chooses the prettiest bathing suit she can find, binds her hair up in something attractive, covers her body with protective sun lotion, and splashes happily in the shallows—is also our idea of a woman who dresses for pleasure. And this issue is his, their, her, your guided tour.

THE BRIGHT SWIMMING SHELL

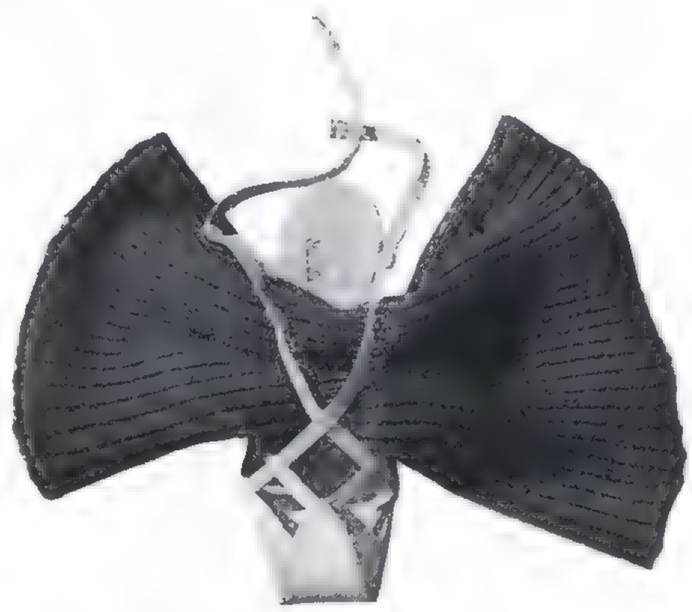
Opposite: Four back-views, four back treatments of a single theme: the California maillot. First, shirred Milliken wool challis, by Cole of California, $25. Lord & Taylor; I. Magnin. Second, elasticized nylon ribbon in pink, turquoise, and white, by Mabs, $25. Altman. Third, blue, green, and white seersucker, with Lastex yarn. By Caltex, $17. Lord & Taylor. Fourth, citron nylon grenadine with Lastex yarn. By Catalina. $18. Oppenheim Collins. The glowing backs—sun-screened and scented by Schiaparelli's Shocking Radiance Oil. The gilded conch shell pin shown, *below*, almost as large as life. $4, plus tax. At Altman.



COFFIN

THE STOCKING BODICE

Could be the most valued single unit in a summer wardrobe—the wholly new, knitted wool tube you skin on over your head, fasten with a drawstring, and wear with shorts, short skirt, or dinner skirt. And it takes up no more packing room than—a pair of stockings (or two). Here, two moments in the life of the ribbed bodice. Shown with the shorts costume, Bergère bracelets. Shown in the dinner scene, a pink Irish linen skirt, $30; a wrapped chamois belt, $9. The bodice itself, in cinnamon wool, $6. All, from Saks Fifth; bodice also at Hutzler's.

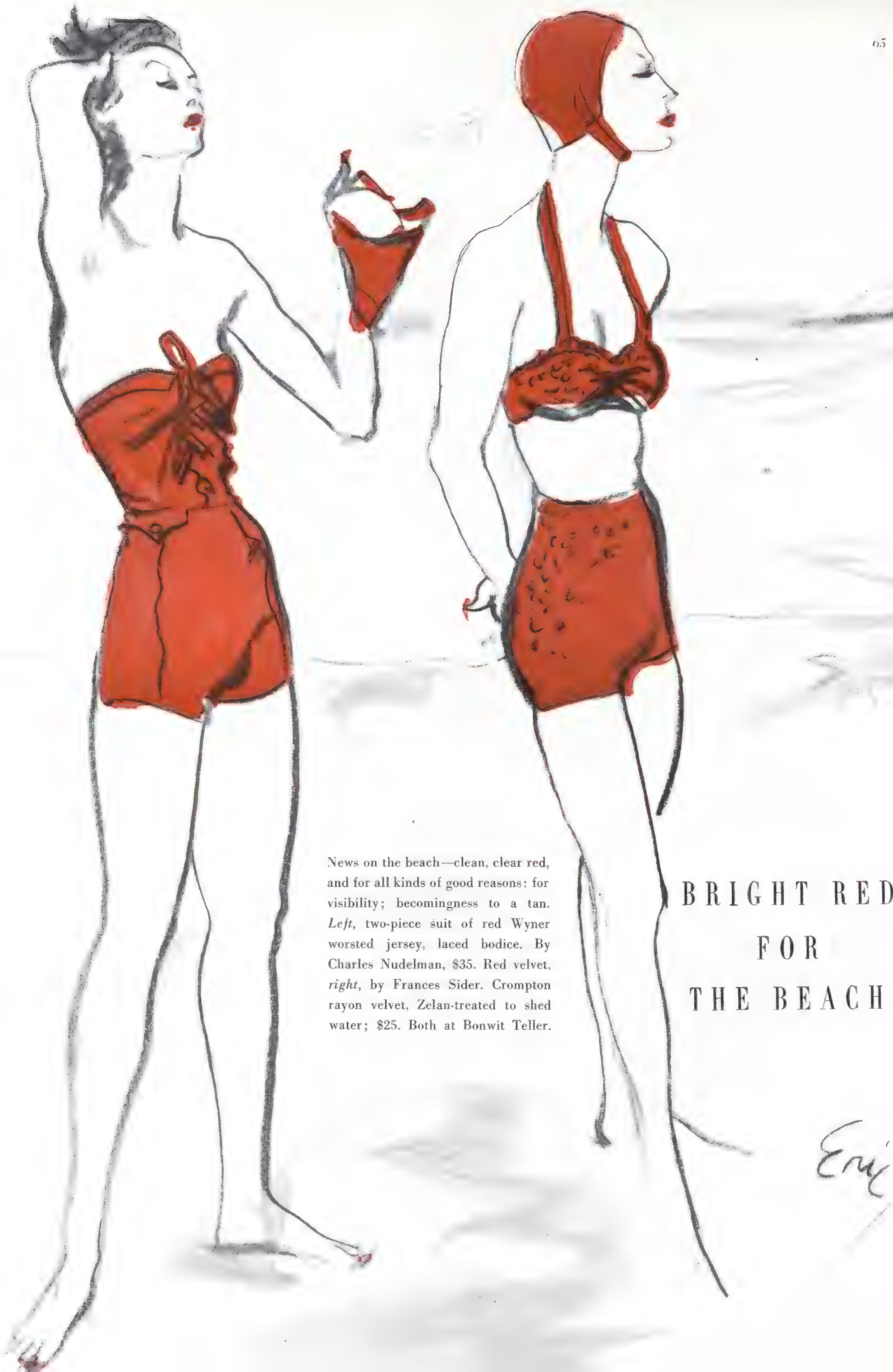


RAWLINGS

THE DARK WOOL SUIT

This is it. The all-time suit of the serious swimmer...the bathing suit that gives a warm after-glow, after a plunge. Navy-blue elasticized knitted wool with a bas-relief texture, a becoming, curving neckline—and the kind of remarkable fit that is special to knitted wool. By Tina Leser, $35. From Bergdorf Goodman; Garfinckel's; I. Magnin.

RAWLINGS



BRIGHT RED FOR THE BEACH

News on the beach—clean, clear red, and for all kinds of good reasons: for visibility; becomingness to a tan. *Left*, two-piece suit of red Wyner worsted jersey, laced bodice. By Charles Nudelman, $35. Red velvet, *right*, by Frances Sider. Crompton rayon velvet, Zelan-treated to shed water; $25. Both at Bonwit Teller.

THE FAMOUS LITTLE MIDDY A copy, line for line, of the now-famous sawed-off middy that Mary Martin wears in that beaming hair-washing scene in Act I of *South Pacific*. It *is* one of the best beach shirts of all time. Of blue denim, with pullover neckline, and not a button, not a placket anywhere. $4. Shorts to match, $3.50. By Korday. At Bloomingdale's; Harzfeld's; Filene's.

RAWLINGS

THE GUAYABARA SHIRT A copy, stitch for stitch, of the beautifully-tucked shirt that began its history in the Guayabara Province, on the backs of Cuban planters. As an overshirt, as here, for transit to the beach; or as a shirt itself. Of white cotton broadcloth. $15. And the black shorts and bra, $13. All, of J. P. Stevens cotton broadcloth; by Duchess Royal. Altman. Jewels from Verdura.

SUMMER EVENINGS

There are three kinds of summer. The "I'll be in the country all summer" one. The "You'd better just write me care of Barclay's Bank" version. And the week-end kind, better known as "I'm going to be stuck in town this summer." But with a few rare exceptions, the same plot of evening clothes can take care of all three summers, with the possible exception of the big crinolined organdie. (And we say "possible" because some crinolines can be compressed into a hat box, and can, consequently, travel.) They can circle the globe, or stay at home. They're packable: laces, chiffon, piqué, Shantung, cotton, eyelet embroidery, dotted Swiss. They're un-elaborate: they're apt to be strapless, or nearly so, very likely with a stole or little bolero, almost inevitably full-skirted. A practical percentage of them are printed, a pretty percentage have big organdie or taffeta sashes. The dinner dress, too, reaches a common denominator. It will likely be ankle-length, likely full, or with that new happy medium skirt—the narrow sheath with floating panels. It might have a long-division neckline, or be strapless-with-jacket. Or, a half-degree less formal, it could be nothing more (and nothing is more charming) than a dotted Swiss, organdie or voile shirtwaist dress, late-day length. Or perhaps your dinner costume will be a compound of fractions, a combination of separates: your peach taffeta top with a new yellow organdie skirt; a new grey chiffon blouse with your black taffeta skirt, and a black velvet sash added. This year especially, the great "joiner" in separates circles is the belt. Newest: velvet belts in sharp or soft colours, and tailored satin in carbolic shades.

For this summer's dancing: nearly-naked sandals, *opposite*, a twining of printed silk crêpe cords.

a thin sole, thin heel; by Delman, $26.

The nylon stockings in the tint called "Starlight," by McCallum, $2.

These sandals and stockings at Bergdorf Goodman.

The nail polish, Revlon's new translucent "Pink Sherbet."

PENN

Such a pleasure...
the feathery evening dress
floating through a rhumba, at left,
could have spent hours in a suitcase,
and emerged looking this fresh.
White rayon chiffon with a haze of blue dots,
over a pink slip. About $45.
Bendel's Young-Timers;
I. Magnin; Kaufmann's.

Here, a tango situation—a flowered print,
a scarf trailing off from one side
of the bodice. Swiss cotton cloqué organdie
over a rayon taffeta slip
and a thin, crinoline petticoat;
and it all might have been carried smoothly
to a week-end party, in an outsize hatbox.
By Ceil Chapman, $70. Bonwit Teller;
The Dayton Company; Hutzler's.

MR. AND MRS. FRANK X. SHIELDS
who were married in April, photographed, *above*, between sets on the tennis court of Arthur Lowe's house at Glen Cove. Mrs. Shields, the former Katharine Mortimer of Tuxedo, is a some-time pupil of her tennis-champion husband, likes to play in clothes as conventional as his white ducks, knitted cotton shirt, striped belt. Here, she wears a one-piece, sleeveless tennis dress of white sharkskin with high round collar, the short skirt pleated all round.

MR. AND MRS. T. MARKOE ROBERTSON
opposite, at their house, "Guinea Hollow," in Westbury. Mrs. Robertson, who has a young-girl slimness, plays tennis in comfortable, loose-waisted long-shorts, a long-sleeved shirt. Here, both are white sharkskin; her sweater, white cashmere. Mr. Robertson, who makes a point of dressing neither up nor down for golf, here leaves for the links in the dark grey flannel trousers and plaid tweed jacket that he might wear anywhere beyond city limits.

HORST

THE ORIGINAL DOOR KNOCKER

THE SOUTH FRONT OF THIS ONCE ROYAL PALACE—RED BRICK, SCULPTURED STONE

HATFIELD HOUSE

One of the "finest spectacles in England"

BY LORD DAVID CECIL

QUEEN ELIZABETH'S SILK STOCKINGS, THE FIRST IN ENGLAND.

It stands—a great rosy Jacobean pile amid its turfy, spacious park—one of the finest spectacles in England. Not that it is as architecturally perfect as some English country houses. Architecturally perfect houses are those in which little has happened, which have been just built and let alone: and Hatfield has played far too much part in English history for this to have happened to it. On and off for close on four hundred years, its owners have been at the vital centre of English state affairs; and this has led them insensibly to modify and alter their dwelling to suit the spirit of each succeeding period. But it is this process that has given the place its peculiar personality. Walking through its halls, we feel ourselves in touch, one after the other, with the Elizabethan, the Jacobean ages, the Eighteenth Century, and the Victorian period. Nor does its mixed character make it less beautiful. The typical beauty of the country houses of England is not a formal impersonal artistic beauty; it is romantic rather, coming from their power to suggest the diverse picturesque splendours of the past. None does this more intensely than Hatfield.

It makes its first entry into history under the Tudors. The bishops of Ely had built a palace for themselves there about 1480. This was taken over by Henry VIII to be one of the subsidiary royal palaces. His children, Mary, Elizabeth, and Edward VI, spent much of their childhood there. Mary, when she became *(Continued on following page)*

Opposite: LADY CRANBORNE IN THE GREAT ARMOURY WITH HER SONS, ROBERT AND RICHARD, GRANDCHILDREN OF THE PRESENT MARQUESS OF SALISBURY.

ANTHONY DENNEY

ON THE ROOF, A GIANT BUST OF QUEEN ELIZABETH.

AN ARMOURED FIGURE: UNHELMETED, ITS PLASTER FACE A REPLICA OF THE DEATH MASK OF CHARLES THE FIRST.

HATFIELD HOUSE *continued*

IN THE KING JAMES'S BEDROOM

queen, made use of it as a sort of luxury prison in which to keep her brilliant and dangerous sister Elizabeth, who lived there with a small court of her own. It was under an oak tree in the park, still preserved though only as a withered stag-headed trunk, that she was sitting reading one fine autumn day, when a horseman arrived breathless to tell her she was queen. Under her rule the Cecil family rose to greatness. William Cecil, Lord Burghley, was her chief minister, to be followed after his death by his son Robert. He continued in power under the next king, James I, who created him Earl of Salisbury and gave him Hatfield. With the boundless energy of his age, he at once pulled down two thirds of the old palace, and with the bricks proceeded to build, largely to his own design, the present house. He died in 1611 just when he was going to live in it. During the next hundred years or so, the family was less distinguished. But their wealth and position were such as still to keep Hatfield on the historic stage. James I stayed there; so did Charles I for a night on his melancholy way up to London to stand his trial. In the late eighteenth century the Cecils grew more prominent owing to the influence of Emily Mary, first marchioness of Salisbury, whose portrait by Sir Joshua Reynolds, walking in amber coloured satin under the oaks of the park, still hangs on the walls. A bold domineering beauty, given to gambling and hunting and politics, she made the house the chief social centre of the Tory party, the scene *(Continued on page 130)*

THE KING JAMES'S DRAWING ROOM: A JACOBEAN TABLE OF MOTHER-OF-PEARL; ON IT, QUEEN ELIZABETH'S JEWEL CASE.

Opposite: THE ROSE GARDEN; BEYOND, A NINETEENTH-CENTURY YEW MAZE.

IN QUEEN VICTORIA'S BEDROOM, SCARLET-COVERED BED AND FURNITURE.

ANTHONY DENNEY

REHEARSAL WITH STANISLAVSKI

A vivid memory, by the director and co-author of such great hits as "Mister Roberts" and "South Pacific"

BY JOSHUA LOGAN

STANISLAVSKI was an invalid, lying on a couch in his living room when I first saw him in Moscow in 1931. He was forced to conduct his rehearsals at home with his back propped against the raised end of this couch and his feet stretched along its length, covered with a lap robe.

Charles Leatherbee and I—two American students in our early twenties—stood looking at him a moment. We had made a genuine pilgrimage to see him. I had left college in the middle of my senior year. We stood there in fur-lined boots, fur caps clasped in our hands. It was January in Moscow, 1931, thirty below zero, and during the fuel rationing of the first Five Year Plan. We had come to Russia to study at the Moscow Art Theatre. The trip had been made possible by scholarships from Charles R. Crane's Friendship Fund.

Stanislavski was a massive, rangy man. His hair was white and soft, his skin buff-coloured, and his eyes wonderfully bright. In appearance, he was not necessarily Russian. He could have been President of the United States, Kubla Khan, the Pope, or the Lord in *The Green Pastures.* Physically he seemed to belong to no age or century.

His wife, known on the stage as Maria Petrovna Lilina, brought us forward and introduced us. She spoke to him in Russian, and he greeted us in French. He apologized for not being able to entertain us as well as he could have in former years. The Five Year Plan was strict and did not encourage entertainment, that is, not at home. He pointed to an old woman-servant of his who was arranging chairs at the other end of the room. "It is very loyal of her to be working for me because her occupation is not considered essential and she therefore gets almost no rations, half a loaf of bread a week!"

Mme. Lilina, who was birdlike and sweet, had arranged two chairs at the foot of his couch. We sat there. Soon we were talking about our trip across, about his memories of America, and, most important of all, about the theatre. Charles told about the University Players, an organization he had formed with Bretaigne Windust two years before and of which I was a member. Stanislavski became excited immediately and began asking questions. We told him it was an organization of college students who were determined to make a permanent repertory theatre in the United States. Charles told him that we hoped to duplicate the Moscow Art Theatre in America. Stanislavski seemed disappointed. "You must not duplicate the Moscow Art Theatre. You must create something of your own. If you try to duplicate, that means that you merely follow tradition. You are not going forward."

"But your system," I protested, "the Stanislavski system! We have read so much about it, talked so much about it. We have travelled so many miles to study it first hand."

He answered us, patiently at first. "Our methods suit us because we are Russian, because we are this particular group of Russians here. We have learned by experiment, by change, by taking any concept of reality that has become worn and substituting something fresh, something always nearer and nearer the truth. You must do the same. But in your own way, not ours. The method we used in 1898 when the Moscow Art Theatre was formed has been changed a thousand times. Students of mine or actors from our company have grown impatient and broken away from us. They have formed new companies and now they find the Moscow Art Theatre dated, old-fashioned. Perhaps they will find a something nearer the truth than we have found."

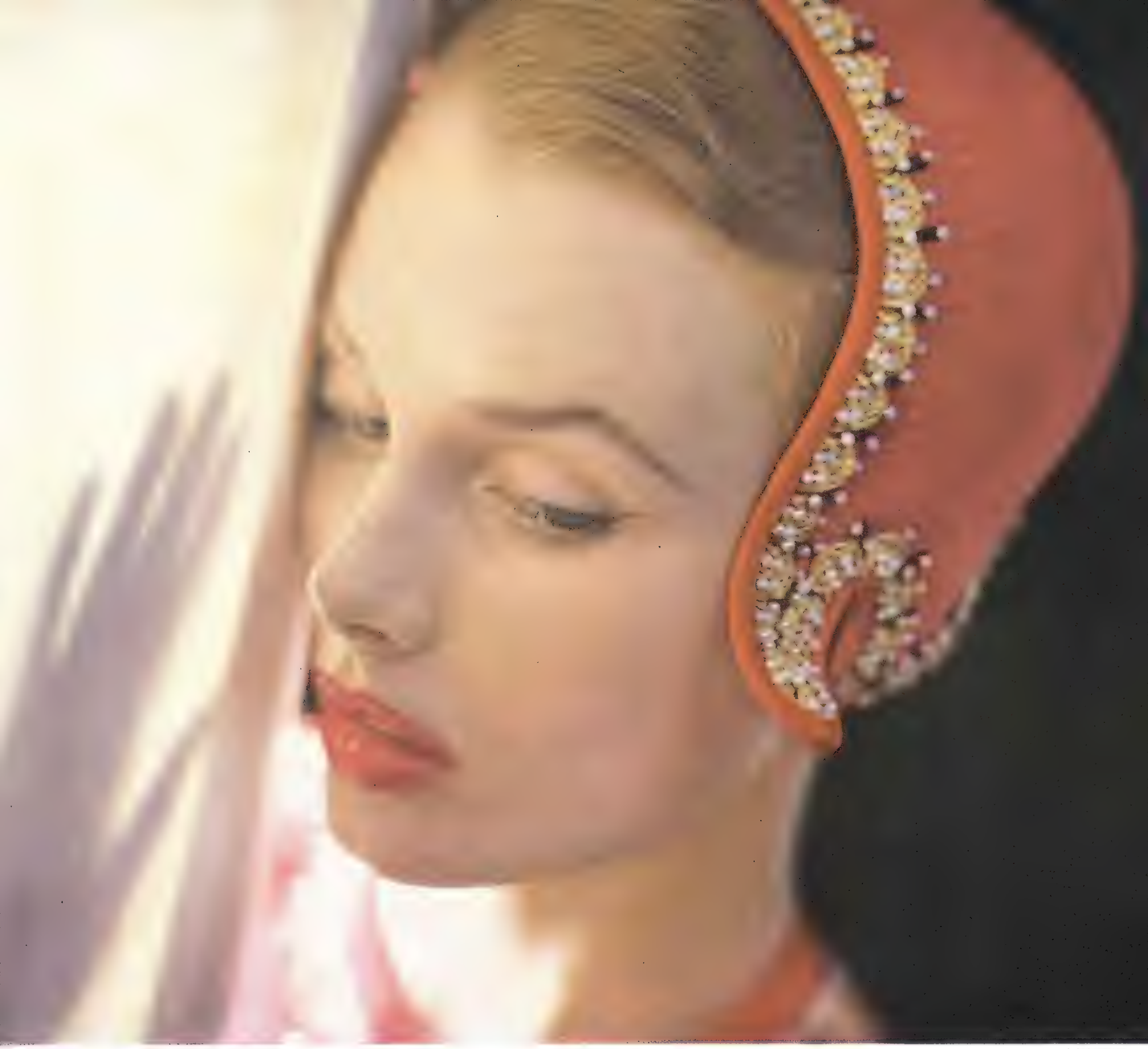
He was talking excitedly, sometimes vehemently. And we knew that he was expressing a deep conviction.

"You are here to study, to observe, not to copy. Artists must learn to think and feel for themselves and find new forms. They must never be content with what someone else has done. You are American, you have a different economic system. You work at different times of day. You eat different food and your ears are pleased by different music. You have different rhythms in your speech and in your dancing. And if you want to create a great theatre, all these things must be taken into consideration. They must be used to create your *(Continued on page 137)*

MRS. ELLIOTT OGDEN, JUNIOR *opposite*

the former Celia de Gersdorff.
daughter of Mr. and Mrs. George Bruno de Gersdorff, of New York,
is a recent bride, now lives in Fox Point, Wisconsin.
Here, Mrs. Ogden wears mauve cotton organdie
with a piqué overskirt like a tinted calla lily;
echoes for the colour scheme, an amethyst and diamond pin,
a handful of violets.

BLUMENFELD



MILTON GREENE

News, news, and a principle to watch from now on—
the side-flaring helmet that shows about as much hair as a bathing cap.
This, Mr. John; Neiman-Marcus, in their "Fashion Rose"; Marshall Field;
Woodward & Lothrop. Tussy's new "Charmerose" lipstick.

PLEASURES TO WEAR

What makes a fashion a *particular* pleasure? Its temperament, for one thing. A hat that beams upon the wearer, come what may; a coat that invariably soothes; a dress incapable of an ungraceful line; and a cloth, in summer, that refuses to wilt. On these next pages, we show a series of fashions chosen as much for their cool dispositions as for their news. We count them: there are fourteen in all, including hats *as* they relate to silhouette, and as themselves . . . pure pleasures.

Opposite: A quiet joy,
a shadow of black nylon net,
cobweb-shirred.
By Diminutives, $70.
Bonwit Teller;
Montaldo's; Harold's.
The helmet, a lesson in proportion.

RATSONLE'.

PLEASURES TO WEAR

continued

Left: The easy, day-in-town dress of black Onondaga tissue faille (of Enka rayon), the long neckline softened with a cuff. By Capri, about $35. Saks Fifth; L. S. Ayres; Jordan Marsh. The hat, peppermint white straw.

Right: Another excellent black, of rayon tissue faille with pockets, windfall panels. By Larry Aldrich. $45. Rosette Pennington. Towards evening, try it with a hat of black lace with velvet ribbons.

Left: Bias-cut. beautifully-cut red rayon crash, by Trigère. $70. Jay Thorpe. Clover: a white piqué cap.

Right: A shadowy dress of black Robaix sheer rayon crêpe—panels afloat over narrowness. By Larry Aldrich. $40. Bendel's Young-Timers; Carson Pirie Scott; Frost Bros. Shade: a winged organdie bicorne.

PLEASURES TO WEAR

continued

For country parties—garden weddings, a crystalline dress of white cotton organdie; pale blue sash. By Diminutives, about $65. Bergdorf Goodman; I. Magnin; Neiman-Marcus.

Another dewy, country party-dress.
White English cotton voile
touched with pale blue.
By McMullen, $50. Lord & Taylor;
J. W. Robinson; Vandervoort's.
Swoopy black straw hat, John Frederics.

PEOPLE ARE TALKING ABOUT...

IN WASHINGTON

PEOPLE ARE TALKING ABOUT . . . The pervading excitement of Washington even in the summer; the obsessional drama of politics, the exciting fiction of gossip, the ladders of men climbing into new prominence, making most of Washington overlook the fact that there is no theatre, little music, and hardly any book conversation. . . . The promising future of Senator Estes Kefauver of Tennessee; of Congresswoman Reva Bosone of Utah, a tall, red-haired former police court judge with a cracking wit. . . . The new gag rank in the Red fringe called "the Travelers' Aids."

PEOPLE ARE TALKING ABOUT . . . The rumour that General Albert Wedemeyer's three-year-old report on China (never released) advised holding the South China ports; the number of people who have sudden pipelines into the Far Eastern communist situation. . . . The revival of square dancing throughout the country, especially among the bright young people in the State Department and the Central Intelligence Agency. . . . Senator Knowland's wife, Helen, the author of a recent good murder story, *Madame Baltimore,* about an elder statesman of forty-nine. . . . Joseph Alsop's new half-built square house, slate blue and red brick, set between a church and a mosque which has a weathered grey sign warning: "The War of Armageddon."

PEOPLE ARE TALKING ABOUT . . . People: John McCloy, Barry Bingham, David Bruce, and Louis A. Johnson, the Secretary of Defense, a man with a tough "No," who has been almost fatally labeled a presidential possibility. . . . The cosiness of Mrs. George Mesta's parties, often for members of the Administration; after dinner everyone happily sings old songs; sometimes at smaller parties they play kazoos. . . . The new emergence of Canasta, the Argentine rummy game. . . . The previews for charity of such important foreign films as *Monsieur Vincent* and *Symphonie Pastorale,* with the balcony of the theatre roped off for Mrs. Truman and the members of the Cabinet.

PEOPLE ARE TALKING ABOUT . . . The Russian genius who looked through a Sears Roebuck catalogue, then said with pleasure, "Oh, boy, look at all those wonderful things to invent." . . . The new Portuguese embassy with tons of pink marble and beautiful doors, brought from Portugal along with the pink crystal glasses and the baroque silver. . . . Supreme Court Justice Frankfurter's observation: "The Bench is a great preservative."

PEOPLE ARE TALKING ABOUT . . . The Navy, the Navy. . . . The political columnists, whom most people say they always read but whose points they can't remember, although they know by heart the information in the important Washington gossip columns; the government men who telephone bits of news to the columnists. . . . *The Situation in Asia,* Owen Lattimore's new book in which he proposes certain changes in American policy in Asia, all to this final purpose: "We shall have a strong competitive advantage in being able to help more people get what they want than the Russians can. We shall have turned the disadvantage of an Asia that we are not strong enough to control into the advantage of an Asia strong enough to refuse to be controlled by Russia. And by dovetailing policy in Asia with policy in Europe . . . we shall have made possible the consolidation of third-country buffers in Europe as well as in Asia."

MRS. TRUXTUN BEALE

opposite

One of Washington's distinguished hostesses, Mrs. Beale was photographed in the beautiful, gas-lit drawing room of Decatur House. (This historic house was built by Stephen Decatur, captain of the famed frigate *Constitution* with prize money he won in the wars against the Barbary pirates. Soon after the Civil War, the house was bought by the Beale family.) Mrs. Beale and her late husband, the former American Minister to Persia and Greece, came to live here twenty-five years ago. Since then, Decatur House has been the setting for some of Washington's most dignified and elegant parties. In addition, Mrs. Beale finds time for her favourite causes—the most recent, the *Pro San Marco* Fund to help restore St. Mark's in Venice. The high-ceilinged rooms of Decatur House are as hospitable to committee meetings as to dinner parties.

CECIL BEATON

SKETCH FOR BALLET, "SYMPHONIE FANTASTIQUE" COURTESY, MUSEUM OF MODERN ART

VOGUE COVER, MARCH 1, 1938

BÉRARD

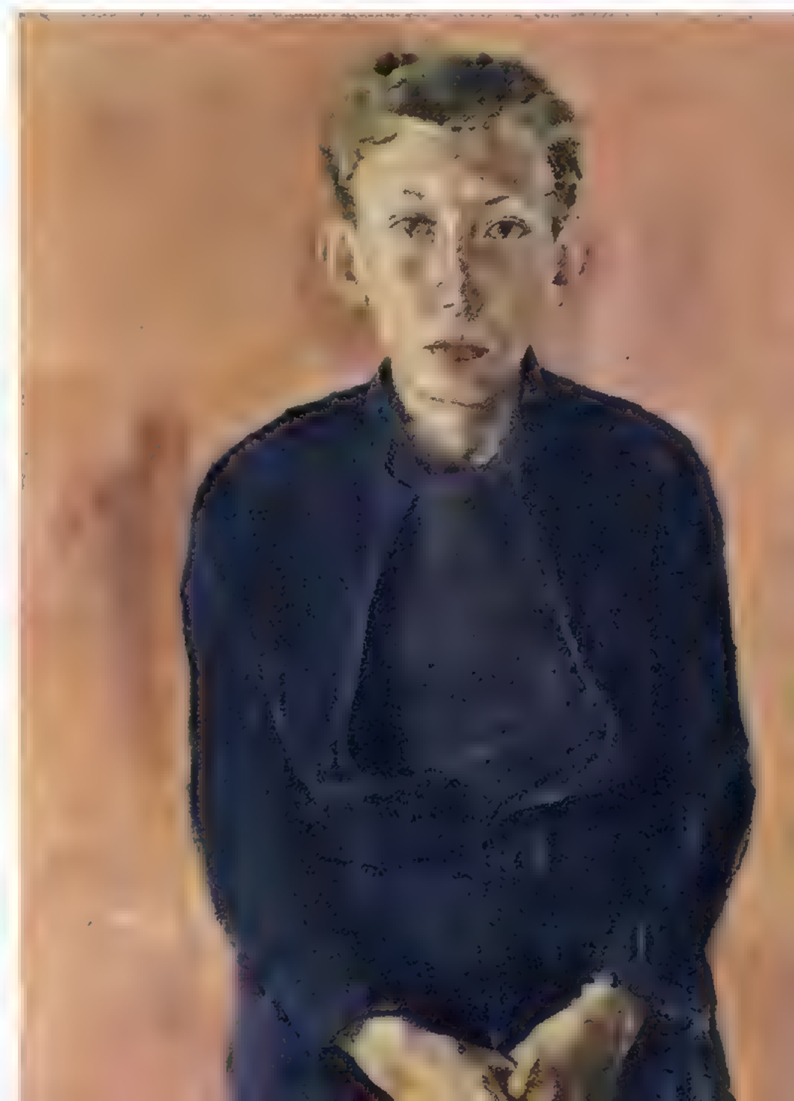
1902-1949

PERMEATING INFLUENCE IN PARIS ON ARTISTS, THEATRE, BALLET, AND FASHION

The death of Christian Bérard in Paris last February removed one of the decisive influences in the tangent worlds of art, theatre, fashion, ballet, and films. With his little white dog Hyacinth, his beard still daubed with Bérard red, with celestial "Bébé" blue, his paint-stained clothes, "Bébé" Bérard was the centre of that small, influential group whose presence and prestige are needed at opening nights, charity fêtes, fashion openings. Although he directed without ulterior motives the frivolities of the hour with happy success and authority, he had a disconcerting capacity for work. Colette, who was his friend and his neighbour, once wrote: "His nonchalant hand, a flexible, plump hand with a pantomimic commentary of grace, a hand beautiful in idleness, its fingers relaxed. . . . Yet this same hand snatched at work as at a treasure. It knew how to tame a piece of cloth, to handle a hammer, to plant a nail, to carve the frame of a stage set. And when from the tip of a brush it placed one touch of colour onto an aquarelle, that enchanted hand could make a lip, a breast, a rose bloom."

Back in the 1920's Bérard, the favourite pupil of Vuillard, began to work in the current of the new romantic painters, along with Berman and Tchelitchew. Some of them were reacting violently from the bare-boned modernism into modern baroque, a style which enchanted Bérard. By the nineteen thirties, Bérard was among the liberators freeing design in the Parisian theatre. A man with a superb sense of the theatre, he had a major influence upon it. Instead of the frequently austere Bauhaus modern, Bérard brought his pastel combinations, pale pink and yellow, his Bérard blues shocked often by his furious reds. He brought in the much-imitated poverty of bare sets, grey, sad, foggy, and enchantingly romantic. This *pauvre* period, as it was called, began with the ballet, "La Nuit," in 1929. In 1945 he repeated himself with great delicacy in the ballet, "Les Forains," and then elaborated on the use of grey, pastels, and red in the beautiful sets for the Giraudoux play, *The Madwoman of Chaillot*, now such a success in New York. Of all his theatre sets, however, the most famous was the movable trellised garden set for Jouvet, in Molière's *L'École des Femmes*, in 1936; he and *(Continued on page 124)*

VOGUE FASHION DRAWING, OCTOBER 15, 1938



OPPOSITE: SELF-PORTRAIT (DETAIL), NOVEMBER, 1948— IN THE "EXHIBITION BÉRARD" AT THE HUGO GALLERY, NEW YORK

PORTRAIT OF A BOY, 1944 COURTESY, HUGO GALLERY

"SUMMER SLEEP," PHOTOGRAPHIC STUDY BY IRVING PENN

Here, flower arrangements by Mrs. Lawrence Lowman, who goes by no rules but her own, chooses wild flowers as often as blooms from her Connecticut garden, rarely uses vases *per se*, gets such effects as these.

LIGHT HAND WITH FLOWERS

Above: A large Lowestoft bowl filled with flowers that echo the colouring of the bowl's own pattern.

Right: The vase is a cup, an old one, part of her butterfly collection; the flowers, wild ones from the woods.

Right: Tiny marigolds pressed into an antique wooden bowl (otherwise used as an ashtray). Mrs. Lowman added grasses to the flowers, as she often does, to keep them from looking "stolid."

Below: This arrangement by Mary Faulconer, who painted the pictures on these pages.

(For more about flowers and what to do with them turn to page 124.)

MARY FAULCONER

SHORTER SHORTS,
LONGER JACKET

For casual sailing, for general hard country wear: little-boy shorts, about $6, and wonderfully-cut jacket, about $9, of ticking. Altman; Bullock's-Wilshire.

RAWLINGS

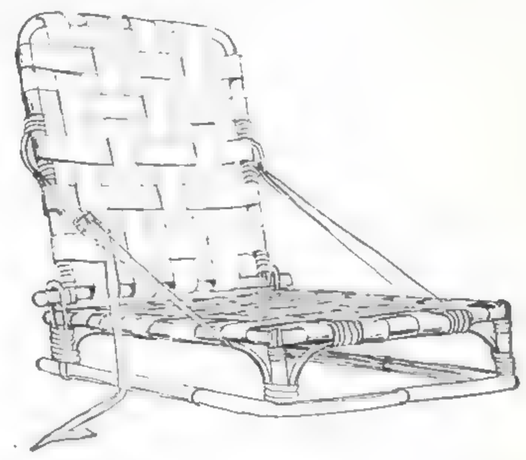
SUMMER PLEASURES

Sectional chairs of rust-proof wrought iron with sailcloth pads. Each chair, $120, at Carole Stupell. *Below:* Hurricane lights on steel tripod, black lacquered, $33; New Design.

One of the pleasures of any summer is the shift to more-time-outdoors; this summer it can be a special pleasure because more designing, good designing, has been done for outdoor living. Sketched here and on the two following pages we show you some of the fresh ideas.

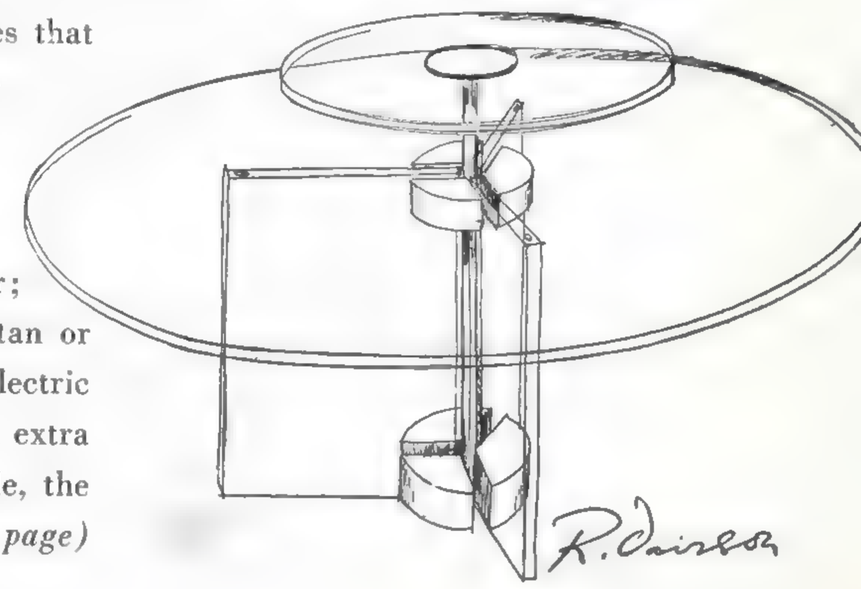
Just sitting is a pleasure, in the shade on the lawn, in the sun on the beach, in a chair that takes your comfort seriously. For the lawn, for instance, the sectional chairs, shown left, clustered around a tree. Their ample laps and deep pads translate wrought iron into total ease. The beach chair, right, the iron chair with cording seat and back, the canvas officer's chair on the next pages are ones that can be offered to swimmers without worrying about damage from wet bathing suits.

Having meals in the open is a pleasure, simplified by trays, by wheeled carts that bring room-service to the garden or wherever; by individual tables, newest glass-topped rattan or wooden ones on a portable rack. New, too, the electric cart that keeps hot food hot, does away with extra service. And for self-service on a grand scale, the Lazy Susan table. *(Continued on following page)*



Folding beach chair, rattan and sailcloth, $44; Hammacher Schlemmer.

Lazy Susan table, 22″ high, plate glass with brass. By Turchin. $225; Flint & Horner.



CONCESSION TO PINK

Your traditional sailor wears nothing but white, but will concede blue denim or (newer) pink sailcloth clam-diggers like these, $5, when worn with a conventional white sailcloth jacket, $6, and standard crew hat, $2. All by White Stag; Lord & Taylor; A. Harris; Hudson's.

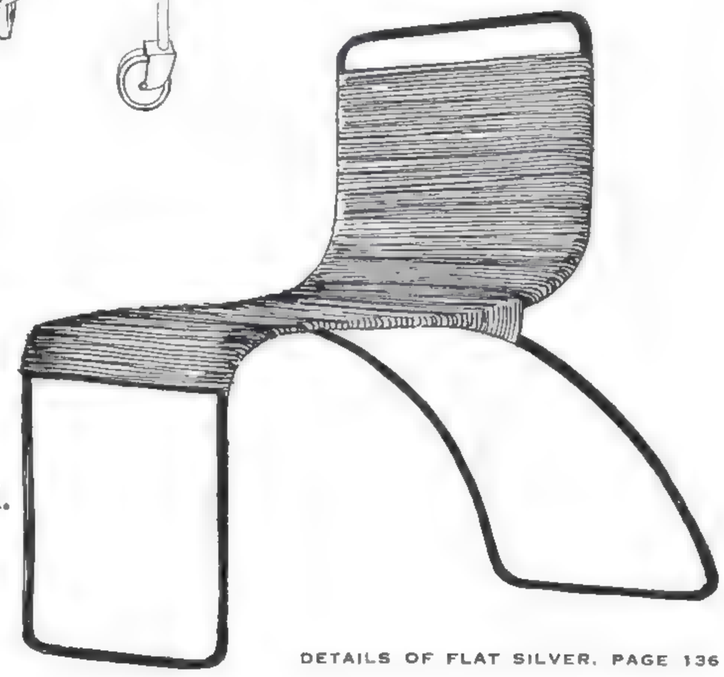
COFFIN

Above: An almost under-water coolness. The sunlight sifting through cool white slats; the cold-as-ice glass-topped table, a pleasure to rest your elbow on. The only colours, besides white, and reflections of white, red geraniums, and deep green linen. The silver, Towle's "Craftsman" pattern. In such a setting: chilled broccoli, please, champagne all through the meal.

SUMMER PLEASURES *cont'd*

Be it ever so buffet, or ever so set, there's no place like home for summer dinners. Here, two set-ups. *Above:* An aluminum Chinese-modern table, $220; chairs, $52; armchairs, $58; at Bradley, Laurens & Campbell. French cut crystal goblets, $11 each, champagne glasses, $12 each; Baccarat & Porthault. Crystal cigarette urn, $13; ash tray, $8; Steuben Glass. Green linen luncheon set, from Mosse, $33. *Opposite page, top:* Table of Korina wood, split-cane shelf, $275; "x" chairs of pickled oak, $90 (covered in your material); sterling silver fork and spoon, $55*; sterling salt and pepper shakers, $45* the pair; hurricane candlesticks, $90 each; all designed by Tommi Parzinger; at Charak Furniture. Wedgwood dinner plates, $60, salad plates, $39 a dozen; pottery salad bowl, $6; copper warmer, $67; cut crystal green goblets, $40 a dozen; napkins, $18 a dozen; wood and Lucite salad servers, pair, $7; all from Carole Stupell. *More on page 134.* *Tax included.

Chromium cart with top shelf of frosted glass that conceals electric heating unit, $60; Carole Stupell.



Black steel tubing easy chair with white cord seat and back, $44; New Design.

DETAILS OF FLAT SILVER, PAGE 136

CASSIDY

Buffet dinner for eight on the terrace. The china, white Wedgwood with a green vine pattern; the crystal, the linen, green, too. The silver by Oneida in "Lasting Spring" pattern. The menu, taken from the low-calorie diet list, page 135. Some of the guests are likely to be *on* it, and grateful; the others won't guess it is a diet, the food's that good. Setting details, opposite page.

Right: White canvas officer's chair, $16, New Design.
Below: A portable grill, charcoal burning, with (what downright good sense) an *attached* cutting board. $40; Hammacher Schlemmer.

Below: Luxury lunch on a metal tray with its own stand. $16 for four; white leatherette mat; green crackle glass; Italian pottery dish; ceramic leaf plate; salt and pepper; linen napkin, all Carole Stupell.

GREEN PLEASURES

Dress and stole for beach. or dinner on your terrace. In Fluegelman cotton print. $23; Jay Thorpe.

Late-day separates: blouse ($7), and skirt ($13) of Wesley Simpson polka-dot cotton voile. Laced belt ($4) of cotton poplin. Henri Bendel; I. Magnin.

Strapless evening dress with skirt to tie as shown or release to full length. By Mildred Orrick in Lonsdale chambray, $45; Stein & Blaine. (Add your own stole—perhaps tulle.)

Elastic-top sun-dress with winding string belt. In Bates cotton broadcloth, $13: Altman.

After-five shirt ($7) and skirt ($13) with twining belt; your own flowery wreath. Bates cotton broadcloth; Altman.

Babs Rawlings

By the sea:
coat and shorts in
iridescent denim.
By Korday. Coat, $7;
shorts, $4; Peck & Peck.

Dress for a country
luncheon or the hottest
day in town. Of Bates
cotton broadcloth, $17;
Lord & Taylor.

Denim separates,
the pockets a point:
waist-deep jacket,
flared skirt. $6 each.
The crew hat, $2.
All, by White Stag;
Altman.

Sliver of a dress
with acute-angle
cuffs, in Cohama
silk Shantung,
$60; Tailored Woman.

Wonderful long jersey beach
shirt to button high or
low. By Mildred Orrick in
Wyner worsted. $18;
Bloomingdale's.

Swimming
minimum:
top, and
puckered-waist trunks
in Wyner
worsted jersey.
By Mildred Orrick,
$15; Bonwit Teller.

Heat-of-the-day dress
in bold plaid chambray,
nearly sleeveless.
By Kane-Weill,
$20; Best's.

Pocket-proud
shortcoat
and suit
in Dan River
cotton cord.
Shortcoat, $8;
suit, $11;
Bloomingdale's.

MR. AND MRS. LOUIS JOURDAN AT HOME

NOW HE CAN BE COOLER THAN SHE IS

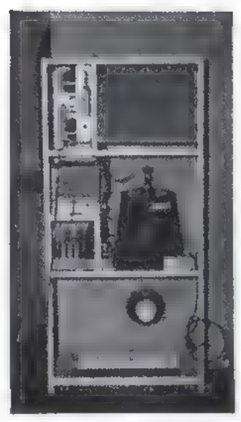
It's summer and it's hot, and you can tell by his face that the prospect of a dinner jacket is making him wish there weren't going to be guests for dinner. The women, maddeningly, will look patronizingly cool and superior in lighter-than-air chiffon, crisp, stand-offish cotton, drifts of snowy organdie, but the men. . . . Louis Jourdan, French film star, found one solution to this problem (which strikes deep into the temper and temperature of all men): a natural coloured silk Shantung dinner jacket—a piece of carefully and conventionally tailored air—with which he wears super-thin dinner trousers, $18; a cotton broadcloth shirt, $10; black tie, $2; and black pumps, $23. The jacket (shown *left* and *above*) $28; all at Altman. Mrs. Jourdan's reply to the same time and temperature: printed French silk chiffon, the skirt a lavish spread; the low-cut bodice, masses of tiny tucks; the whole, sashed in velvet. By Trigère, $250; Bonwit Teller.

THIN FLANNEL SUMMER "SMOKING"; TAFFETA DINNER-AT-HOME

HORST

It's summer and it's hot, and you've been steaming in the same clothes since nine in the morning. You may have asked people in to dinner. You told them not to dress, but alone *or* with guests, you certainly want to *change*. Women have a lot of answers to that one, but men are more limited. But instead of changing into a regulation suit, there is the possibility of a thin flannel smoking jacket, navy blue or maroon, to wear with dinner trousers or grey flannels; a soft shirt, long or bow tie. Jacket, $38; Abercrombie & Fitch. The lady, *above*, wears a pyramid of Cohama rayon taffeta which can be sashed all around, only in front, or back (wonderful maternity dress). $30; Lane Bryant. *Left:* the lady, in the lightest silk Shantung pyjamas, $35, and peignoir, $45; Bergdorf Goodman. On the stand, her husband's white Irish linen jacket to wear day *or* evening, $35. Tripler's.

Above: Old French armoire doors, hinged on a closet door frame, hide a television set housed inside. Chinese lacquer panels might be used instead. Idea from William Baldwin of Ruby Ross Wood.



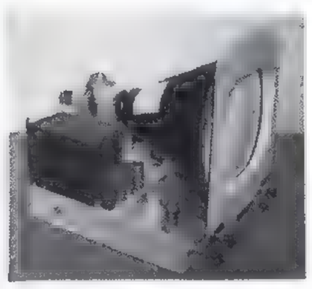
Behind the armoire doors: R.C.A. Victor's custom-built projection television unit.

TO SEE AND NOT TO SEE: TELEVISION

Where to put the new television set? Where can it be out of sight one minute, in plain sight the next? On these pages we show three ways to accomplish this, as worked out by three New York decorators. Each of these suggestions has been approved by R.C.A. Victor television engineers.

One plan deals with a traditional room, one with modern décor; one with a room where East meets West. Among them you may find the answer (or a clue leading to an answer) to your own television question. If not, television engineers will work with you, or your decorator, to create a place, even space, if necessary. For example: one television chassis has a depth of 19″ and a width of 32″, but the height requirement of 49½″ can be reduced by cutting down the legs. Others may vary from this size. A set may be rolled into a closet, put behind an opening in a wall, or housed behind a bookcase wall.

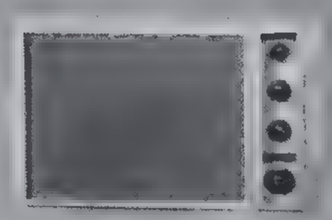
Below: A breakfront designed to conceal a television set, radio, phonograph, records is a suggestion made by William Pahlmann.



The breakfront incorporates: R.C.A. Victor's 16″ picture tube and frame.

Next question: where to seat the television audience? To this, too, the same decorators have ready answers. For the room at the top of this page, William Baldwin suggests large, low Louis XVI stools upholstered in four different shades of blue, for a blue and

Below centre: Covering a television screen set into the wall, a Chinese painting, which rolls up like a window shade. A framed painting or mirror, hinged or on a track, could take the place of the panel. This, a Kelly-Scoville idea.



Under the panel: R.C.A. Victor's 15"x20" screen with controls at right.

white room. A William Pahlmann idea for the modern room, far left, is a curved piece, two wide chairs connected by a step table; small rubber-tired wheels make it quietly mobile. In the Chinese-flavoured room above, Kelly-Scoville would have a big, backless sofa on which guests could sit facing either the fireplace or the television screen, and low bolster-back chairs, set on wheels, to be turned either way.

Now, as part of the picture of comfort, consider the lighting. Direct overhead lighting or lighting at the side of the screen will result in glare, which is distracting. Normal room lighting, from lamps, is best. A between-two-windows installation is a glare-hazard. Another point: place the screen at eye level for the seated audience.

COIFFURE COLLECTION

Guillaume, the Paris hairdresser (whose headquarters here are in the Lenthéric Salon), thinks of coiffures purely as fashions. And he believes in presenting his own hair designs as a fashion collection. Each season he flies to New York and, in a quick flurry, gathers together models, shears and sets their hair, chooses dresses for them to wear, sends out invitations by telegram, makes little coiffure caps of tulle and flowers and imagination—and is somehow ready, in a day and a half, to greet his guests calmly, and to tell them, while he shows them, what he believes will be the fashion for heads. *Opposite:* Guillaume, with swift authority, sets one of his pet petal coiffures, before the showing of his recent collection.

MAKE-UP GOES ON, UNDER THE DRYER

OUT OF THE DRYER—OUT WITH THE PINS

LAST-MINUTE BRUSH-SHAPING

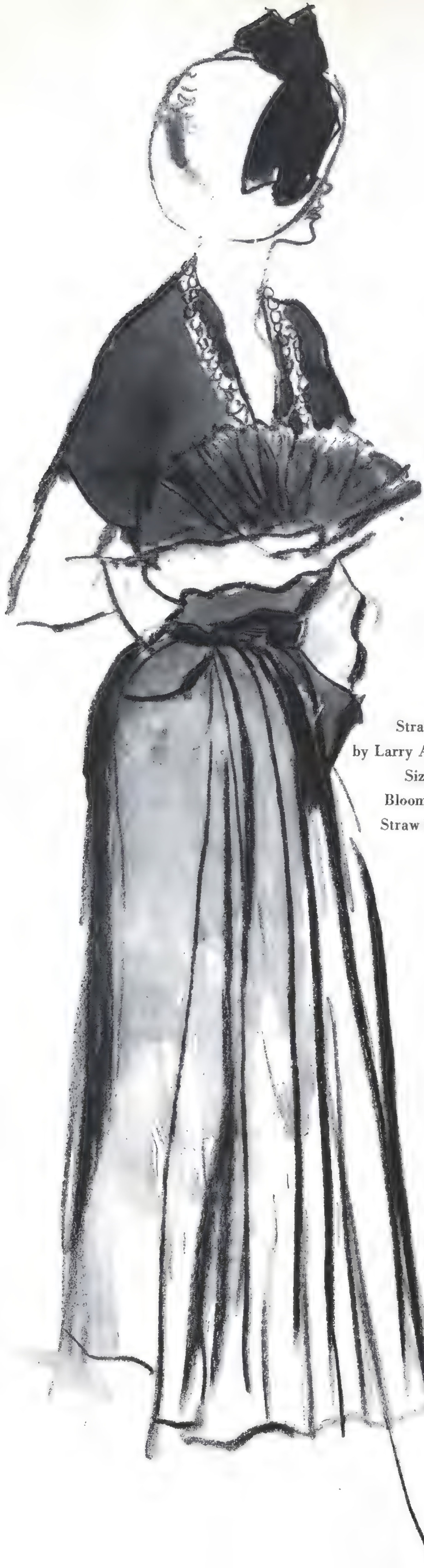
AT THE SHOWING: A LITTLE HEADDRESS

THE AUDIENCE LOVED "THE ROCKET"

"THE PETAL" COIFFURE—FINISHED

JOFFÉ

MRS. EXETER'S SUMMER WINDFALL

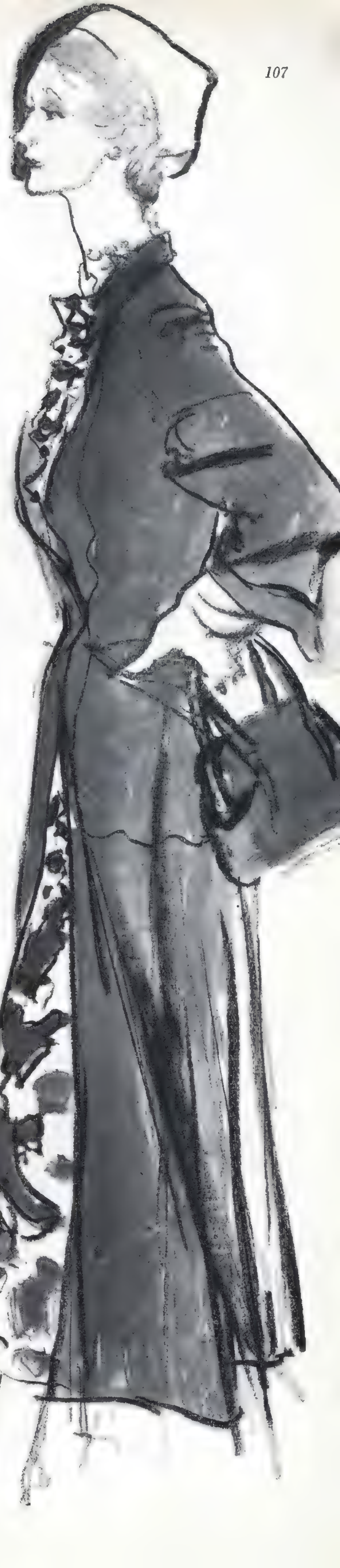


Strategically slimming dress
by Larry Aldrich, of black rayon crêpe.
Sizes 10 to 20. About $45.
Bloomingdale's; The Broadway.
Straw hat; Baroness Radvanszky.

Misty brown swirls printed on a
smooth-falling dinner dress
of Ducharne rayon Georgette.
Sizes 16 to 20. $125.
Bergdorf Goodman.

Erté/49

"It was the *purest* windfall," said Mrs. Exeter, stretching out in a terrace chair. "Subletting the apartment at the very moment my clothes budget was at rock bottom, and Alice had asked me up for a fortnight. After all, this summer I put all my money into this house, and I had planned to 'hole in' for the season with the grandchildren. But Alice's invitation, arriving simultaneously with the windfall, was too much for me. I succumbed, and succumbed to a few clothes, too. In self-defense, I insist. Alice has a very critical eye, you know. She used to quite flutter me when I was less opinionated. In any event, what I needed rather desperately was a summer dinner dress which was 'done up' enough for Life with Alice, and still discreet enough to cover my upper arms, and not so memorable that I would be recognized by it years hence. You know my theory of amortizing my clothes, and as I paid $125 for it, I had to contract with myself to wear it for at least three summers. Then I bought what in my salad days we called an ensemble. (I think they call them costumes now.) A companionable coat and print dress which go their separate ways, too, of course. Invaluable for comings and goings, and a run into town. And *that* cost $70. No, no, no, for *both*, of course, not apiece. *(Continued on page 133)*



Fitted coat of Bur-Mil rayon faille; printed dress of black and white Robaix rayon crêpe; both by I. Doctor, in sizes 14 to 44, and 14½ to 24½. $70. Altman; Marshall Field.

At-home costume (almost a dress), of Hafner's blue-grey silk damask Shantung, flicked with crystal beads. Sizes 12 to 20. $110. Bergdorf Goodman.

BY EXCLUSIVE
CONTRACT
WITH 8 PARIS HOUSES

VOGUE PATTERNS PRESENT A SECOND GROUP OF ORIGINAL MODELS

from the

PARIS COUTURE

Balmain
Jacques Fath
Jacques Heim
Lanvin
Molyneux
Paquin
Robert Piguet
Schiaparelli

This is our new pleasure—to present at intervals, and in groups of eight, patterns from original Paris designs. Patterns that are, individually, statements from eight famous designing talents; that now make it possible to have fashions made to order—if not *by* the Paris couture—*via* the Paris couture. To a woman who knows Vogue Designs for Dressmaking, these patterns will seem eloquently French, but not foreign—their directions, their scale of sizes, have been translated by Vogue. Photographed on the next four pages, in the bay-planted courtyard of Vogue's Paris office, is our second group of Paris patterns. The first group (shown in the March 1 issue) materialized successfully, so we hear, in sewing rooms all over America.

PIGUET'S summer into autumn dress; straightish skirt draped to a loose side panel, the original in blue tussah; yours might be in crêpe de chine. Vogue Pattern No. 1059.

SCHIAPARELLI'S strapless dress, under a sashed jacket buttoned twice over. The original: black and yellow linen; but why not in satin or faille, with a jersey jacket? Vogue Pattern No. 1061. Other views and sizes on page 126.

CECIL BEATON

ROBERT PIGUET SCHIAPARELLI

PATTERNS FROM PARIS ORIGINALS

BALMAIN'S new dress silhouette: close-plastered front and bloused back;
under its own side-split cutaway jacket;
taffeta scarf. Shown in Paris in printed crêpe.
Try it in Shantung or surah. Vogue Pattern No. 1063.

FROM HEIM: one of the prettiest backs in Paris—a pleated panel
knifing down from a soft cowl. The front, horizontally tucked.
Fluid in crêpe, tissue faille.
Vogue Pattern No. 1062. Other views and sizes on page 126.

BALMAIN JACQUES HEIM

MOLYNEUX: cleaving, plumb-line dress, with a cutaway overskirt carved back over the hips. Good in any hold-the-line material... as taffeta or crisp Shantung.

Vogue Pattern No. 1058.

LANVIN's four-season dress with a wide stand-offish skirt, bloused-back bodice. The original: black taffeta with pink cuffs. Repeats itself happily in wool or Shantung. Vogue Pattern No. 1064.

Other views and sizes on page 126.

CECIL BEATON

MOLYNEUX

LANVIN

PATTERNS FROM PARIS ORIGINALS

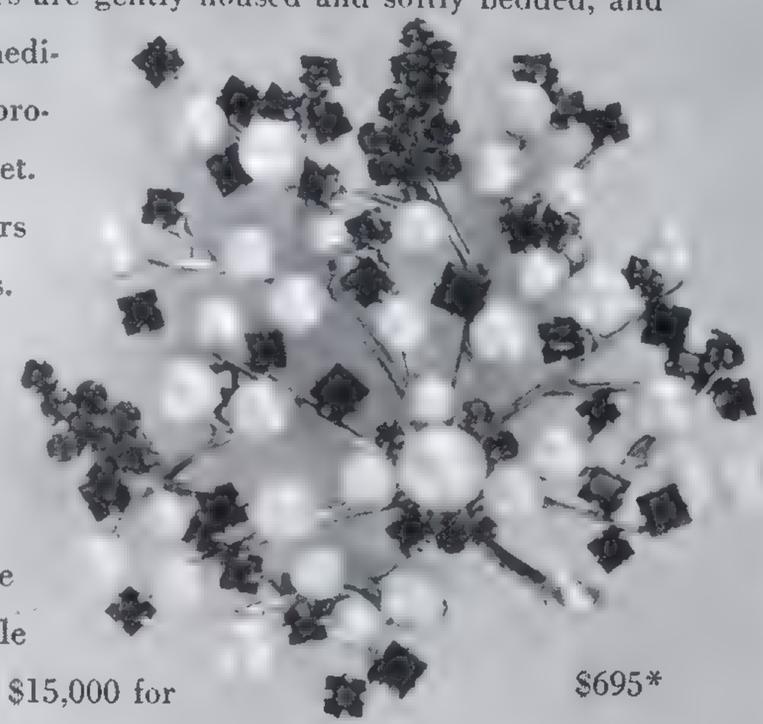
PAQUIN'S waist-hugging longer jacket; the stiffened peplum pointing down,
the march of buttons pointing up—
a checked worsted suit, here-and-now-perfect in linen, corded cotton.
Vogue Pattern No. 1060.

FATH: to wear in Paris, for cocktails, here for any summer evening;
a white piqué dress, sashed *and* buttoned;
the facing, dots. Works out crisply in linen or in faille.
Vogue Pattern No. 1065. Other views and sizes on page 126.

PAQUIN JACQUES FATH

THE CULTURED PEARL

The cultured pearl is like the hothouse rose. A nurtured and cherished thing. The pampered and implanted oysters are gently housed and softly bedded, and hauled up several times a year for medical examinations, if you please, fluoroscoping, and perhaps a change of diet. At that, sixty per cent of the oysters brought up produce baroque shapes. As these are still regarded by some of the more exigent pearl growers as "rejects," you can, right this minute, buy a big, handsome, and currently very fashionable, necklace of baroque cultured pearls for as little as $75. You can also pay as much as $15,000 for a fabulous string of perfect globes which took twelve searching years to assemble. Or, a beautiful flowing *crème rosée* strand from the South Seas, for $1,500. Or a golden branch, flowering with cultured pearls and sapphires for $695. (All plus tax.) If you're thinking that you paid a lot less for cultured pearls before the war, you're right. But it's unlikely that they will ever go back to pre-war levels again, unless the divers go back to earning thirty cents a day, and nobody wants *that*—least of all, our occupying forces, who are bent on making Japan stable and so relieving us of some of the expense. The last pre-war shipment of cultured pearls from Japan was in the summer of '41. During the war, the pearl farms lay idle, production stopped entirely. (Most of the cultured pearls around now are pre-war vintage.) In 1947 one lot came through, but it was not until 1948 that the pearl growers, under the direction of SCAP, were re-organized, and given an increase in yen rate which made living wages—and *(Continued on page 131)*



$695*

Shown life-size on this page,
Imperial cultured pearls. Necklaces,
Bonwit Teller; Marshall Field.
The pin designed by David Webb;
Bonwit Teller. *Plus tax.

$1,500*

$75*

GUESS HOW MUCH...

2

1

3

Less than you'd guess. For, good as they are, there isn't a dress on these two pages that costs over $20; most are even less. *1.* Polka dots, black on beige, in a luncheon dress of Wesley Simpson piqué, $20; Betmar velvet-crown straw hat, $7.50; Saks Fifth. *2.* Within-city-limits, all-day dress of black rayon crash, $11; Best's. White piqué and daisy hat, by Suzy U.S.A., $9; Altman. *3.* In- or out-of-town, slate-grey chambray with a gilt-button-edged bodice on the cardigan idea, a skirt with ripples all the way round, its own belt; $18. Piqué cloche like a china teacup upside down. Copy of Jacques Fath by Madcaps, $7. Both Saks Fifth. *4.* Beyond-town, long-line dress with a Talon slide fastener, $13; Best's; Wm. H. Block. Criterion wide straw belt, $6; Altman. *5.* Cool sheath to nip with your own belt, $11; gold-plated disk pins, each $7.50, earrings, $8.50, plus tax; Altman. Dress, also Wm. H. Block. Betmar straw sailor, $7; Saks Fifth. (Nos. 4, 5, pink rayon crash, Unidure-treated for permanent wrinkle resistance.)

4

5

GEORGE PLATT LYNES

TWO NEW NYLONS

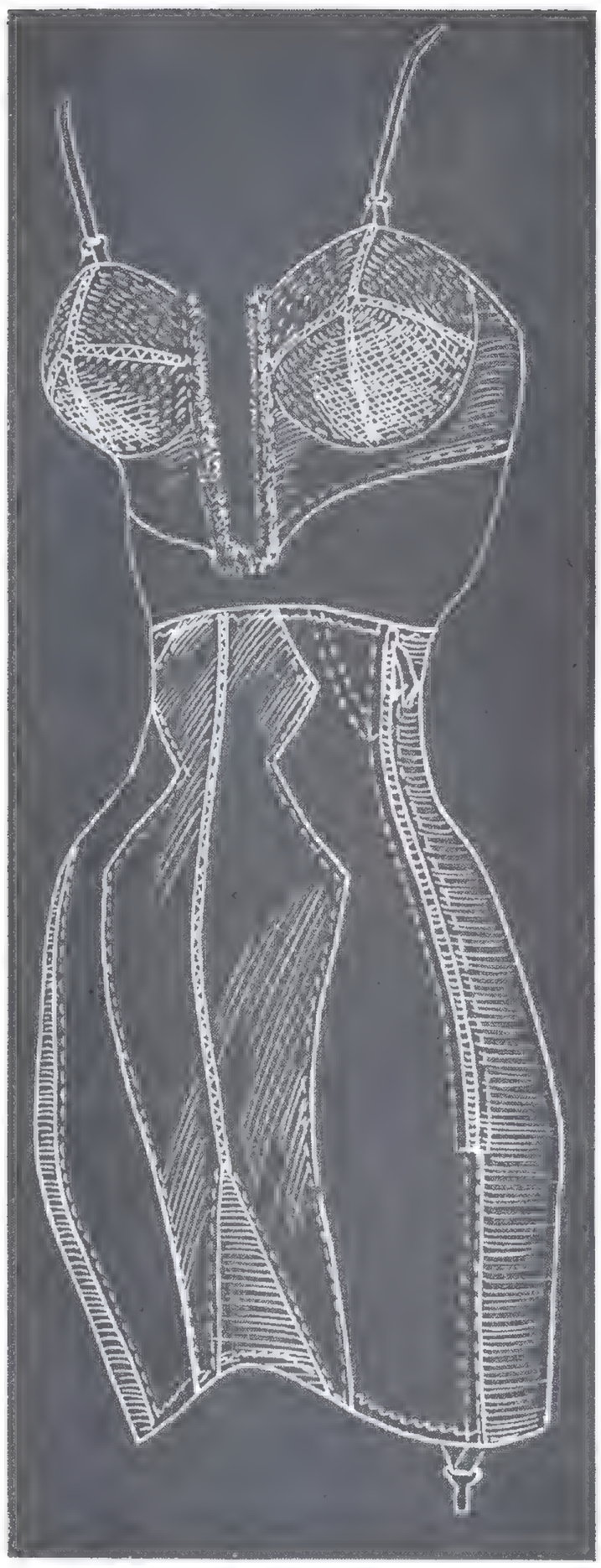
Now: nylon crêpe with a new-to-nylon softness; nylon tricot looking like dotted Swiss. On these pages, lingerie of these new materials, made with nylon lace and ribbon, too. Which is why they dry faster than Mary Martin's hair.

Above, left: Surrounded by lace, a scooped neckline that knows its place, and stays there. Lace again at the waist. Nightdress, $23.

Right: A string-strap bodice of permanently pleated crêpe set between lace and centred by tiny buttons, above a simple skirt, lace-edged. $20. Both nightgowns made by Iris in crêpe of DuPont nylon; at Lord & Taylor; Marshall Field; The Blum Store.

MILTON GREENE

Top: A dotted petticoat in pale blue, tailored with one touch of frivolity, an appliquéd white bow, $10. *Right:* Light as spun sugar, a pink cape-topped dressing gown, $27.50. Both by Odette Barsa, of dotted nylon by William Winkler. Bonwit Teller.



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3

LIGHT AND POWER, INC.

News: such firm control from such thinness. Heaviest, the corselet opposite, a soft 7 ounces. *1.* Air-light marquisette girdle of nylon, Lastex yarn, with nylon satin front panel. By Franco, with Talon zipper, $12.50. For diving necklines, airlift in nylon taffeta. By Peter Pan, $5. Lord & Taylor. *2.* Eyelet cotton as a cooling system. Garter belt, brassière. By Mme. Poix, $3.50 each; Best's. *3.* Girdle in nylon marquisette, Darleen elastic, by Olga, with Talon zipper, $12.50; Jay Thorpe. *4.* Girdle of nylon, Laton, cotton. Munsingwear, $5; Best's. Maiden Form. $1.25; Bloomingdale's. *5.* Cotton broadcloth strapless brassière for the deepest of décolletages. By Warner, $2; Stern's. *6.* One-ounce brassière, nylon taffeta; satin elastic under the bosom. By Formfit, $2.50; Saks Fifth. *7.* Waist-liner, elongated, of nylon satin with Darleen elastic. By Lady Marlene, $11; Saks Fifth. *Opposite:* In nylon marquisette, paper-light corselet with power net elastic panels, Talon zipper. By Francette, $12.50; Franklin Simon; Harzfeld's; Carson Pirie Scott. (More corsets, page 138.)

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Jacqueline E. Lindner

MILTON GREENE

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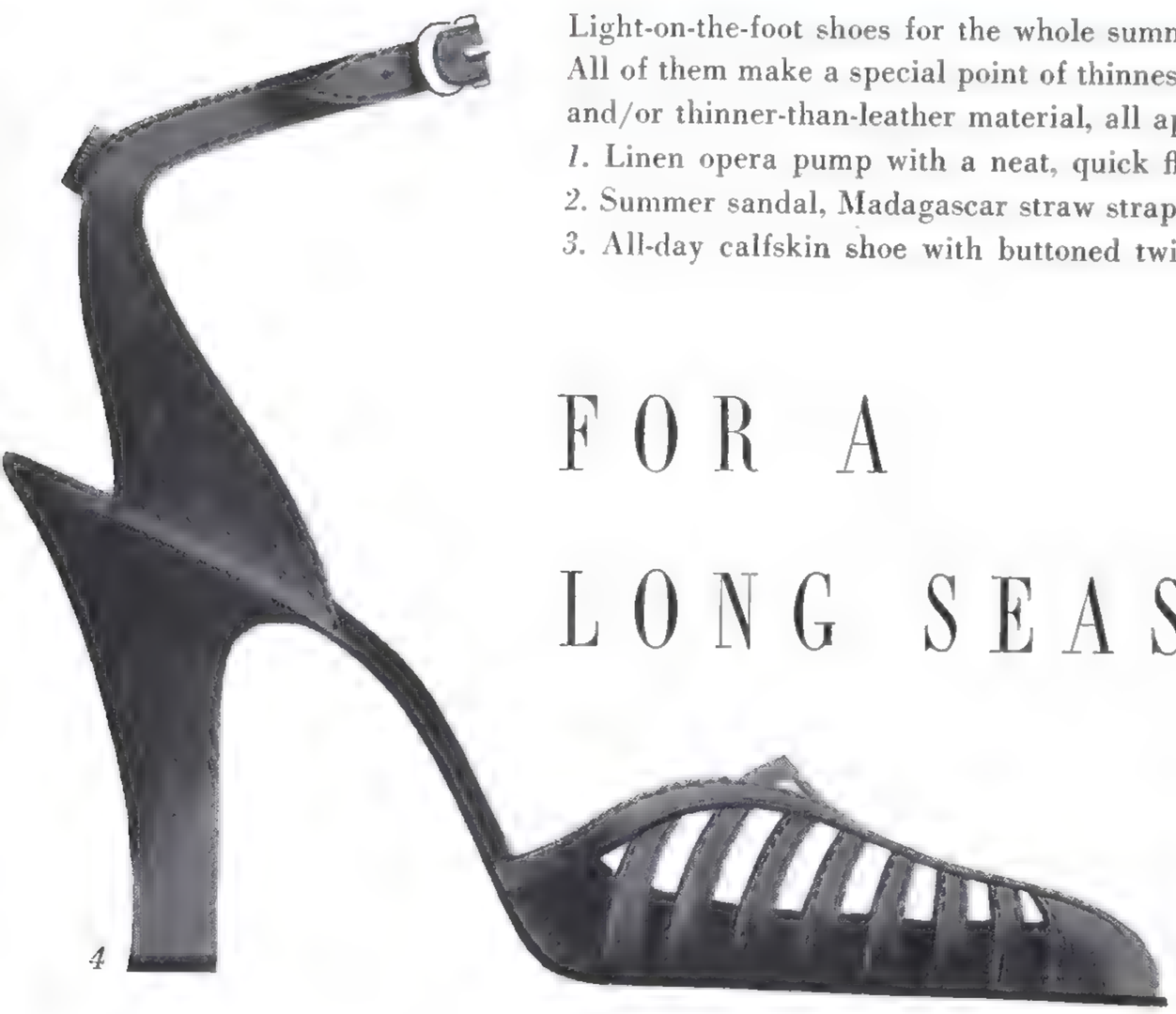
Light-on-the-foot shoes for the whole summer season, including, naturally, some that go on the year round. All of them make a special point of thinness, one way or another: thin heels, thin soles, thin straps, a thin tie, and/or thinner-than-leather material, all apropos of light summer dressing. Together, a summer shoe wardrobe.
1. Linen opera pump with a neat, quick flick of embroidery. By Mademoiselle. $15. Lord & Taylor; Rich's.
2. Summer sandal, Madagascar straw straps, slanted sole. By Mackey. About $10; Lord & Taylor; I. Magnin.
3. All-day calfskin shoe with buttoned twin straps, soft unboxed toe. By DeLiso Debs. $15; Bonwit Teller.

FOR A LONG SEASON



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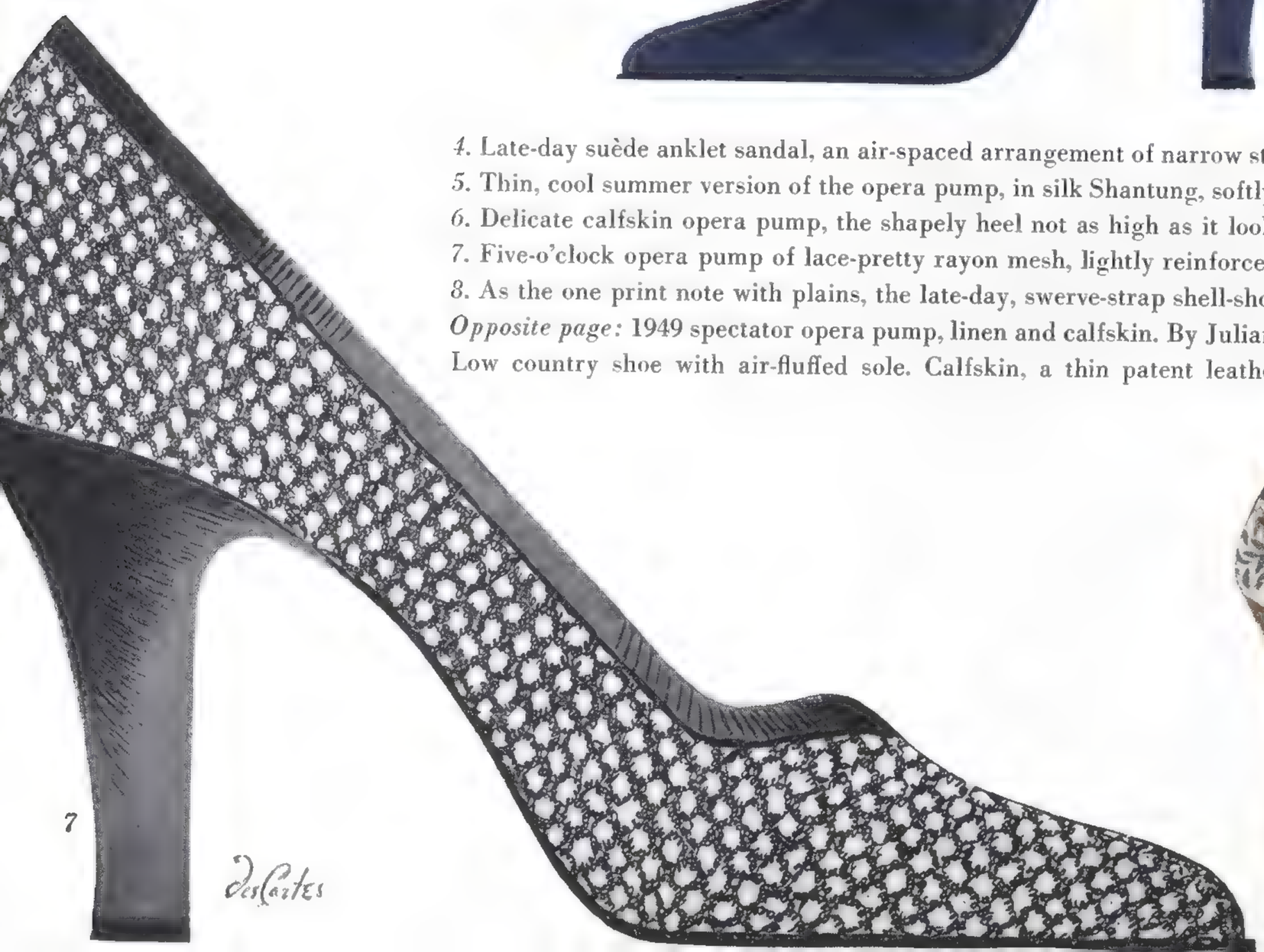
4. Late-day suède anklet sandal, an air-spaced arrangement of narrow straps, closing in at the toe. $25; I. Miller.
5. Thin, cool summer version of the opera pump, in silk Shantung, softly gathered at the throat. $21; Saks Fifth.
6. Delicate calfskin opera pump, the shapely heel not as high as it looks (it's 2¼ inches). $13. Bonwit Teller.
7. Five-o'clock opera pump of lace-pretty rayon mesh, lightly reinforced, on a thin suède heel. $25; Saks Fifth.
8. As the one print note with plains, the late-day, swerve-strap shell-shoe in silk Shantung. $20; Andrew Geller.
Opposite page: 1949 spectator opera pump, linen and calfskin. By Julianelli. $21; Lord & Taylor; Famous-Barr.
Low country shoe with air-fluffed sole. Calfskin, a thin patent leather tie at the vamp. $19; Henri Bendel.



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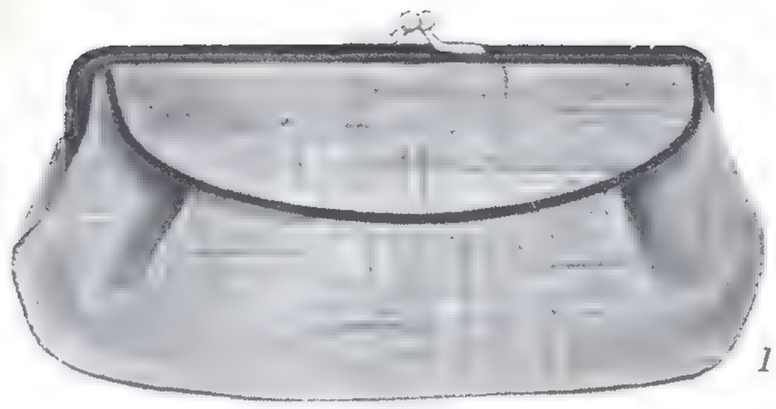
CHADWICK-JONES



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SUMMER BAGS

Seasonable as thin summer dresses, looking right with them: light handbags, now in new variety, here in six materials as summery as freckles on the face, parties on the roof.

1. Small straw carry-all, kid-bound; labelled pockets. By Koret. $10.50*. Altman.

2. Silk Shantung snap-shut pouch. By Josef. $10.50*. Jay Thorpe.

3. Casual canvas in a bag, big and pouchy, dressed up with saddle-leather piping and handle. By Lesco. $10.50*. Saks Fifth.

4. News together, straw cloth and Chinese bamboo, a bar-topped satchel. By Lewis. $10.50*; I. Miller.

5. Doubly strapped, a plump satchel of Egyptian cotton belting. By Nettie Rosenstein. $49.50*. Bonwit Teller.

6. Tiny clutch bag; Toyo cloth, piped with brown calf. By Coblentz. $8*. Lord & Taylor.

7. Madagascar straw satchel, brown calf handle. By Ronay. $8*. Jay Thorpe.

8. White linen purse, gold-plated frame, chain. By Alan. $19*. I. Miller. *Plus tax.

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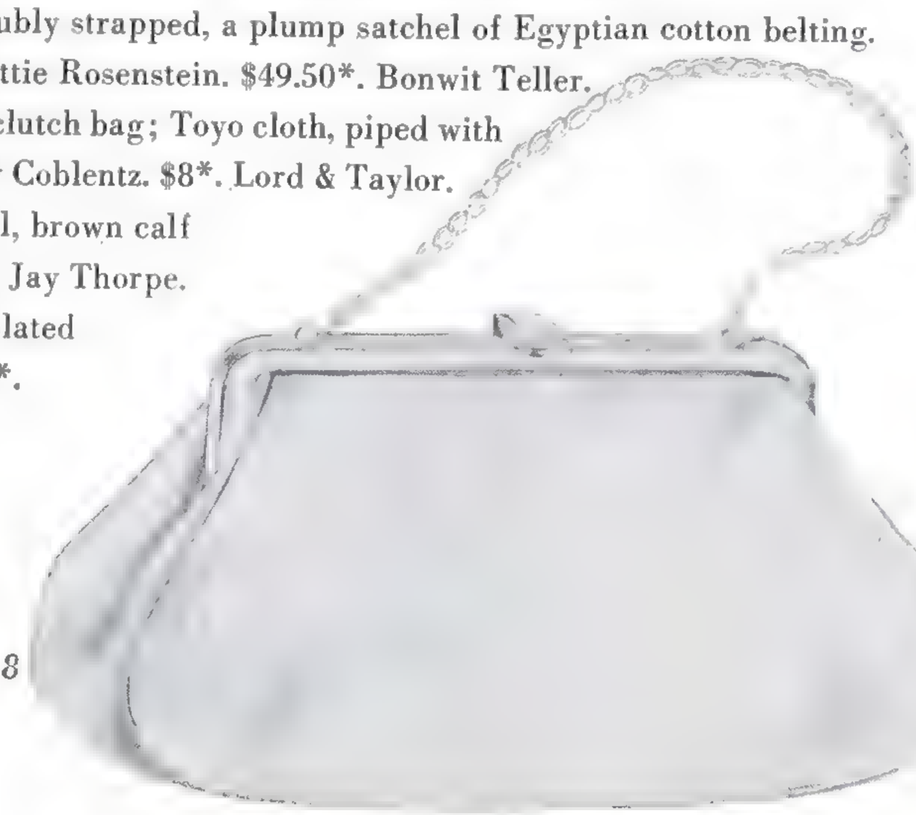

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MY SIN

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BÉRARD

(Continued from page 89)

Jouvet had a long and enormously successful collaboration.

Although Bérard was neither a couturier nor an interior decorator, he influenced both fields through his sets and costumes. A fountain of suggestions for his friends among the great couturiers, he often saw his colours and the lines of his stage costumes echoed in fashion. When Dior was designing his first independent collection, Bérard advised him, then campaigned strenuously for the Dior new look among the important group of chic women who always chose their clothes with Bérard in attendance. After Bérard began his Vogue fashion drawings in 1935, he influenced much of the fashion and advertising drawing, partly through his own sketches and partly through the work of his followers.

Less often seen by the public were Bérard's innumerable water colours, his portraits, which are probably his finest work. (The Museum of Modern Art owns his portrait of Cocteau.) His portraits have strength and a plaintive sensitivity; in recent years he only liked to paint children, often one or two on a lonely beach.

Bérard's energy and his capacity for work and play were enormous. In his time he designed the sets and costumes for ballets, among them those for "Cotillon," "Symphonie Fantastique," "Seventh Symphony"; for plays, among them *La Voix Humaine, Don Juan,* and *La Machine Infernale;* for films, among them *Beauty and the Beast, The Eagle Has Two Heads, La Voix Humaine,* and *Les Parents Terribles.* He designed the fabulous opera scene for the *Théâtre de la Mode,* those first French fashions shown on dolls after World War II, exhibited in Paris, London, and then New York. Just before his death, Bérard was working on the illustrations for his new book, *Reines de la France.*

Generous and beloved, Bérard was described thus by Colette: "He had hung in his window a curtain of strong blue against which I saw pass and repass the burning bush of his hair, the incendiary fern of his beard, this whole person that was short, imperious, and, without his suspecting it, Olympian."

LIGHT HAND WITH FLOWERS

(Continued from page 93)

Mrs. Lawrence Lowman, who did the flower arrangements on pages 92-93, goes by one rule, which is to do as she pleases with the flowers she grows in her garden and the wild flowers she gathers from the woods around her house in Connecticut. Here are some of her ideas:

Mrs. Lowman likes flowers to look like the big, sprawly bouquets on English chintz, or like tight, neat little Edwardian valentines. She never hesitates to cut long-stemmed flowers short to get a special effect in a shallow bowl: the bright heads of phlox pressed into a china cup, outlined with babies'-breath; or yellow day lilies, orange butterfly weed, nasturtiums, and black-eyed Susans all together in a low, brass-bound, wooden bowl. She thinks that all flower colours go together, that nothing looks more exciting than a huge bowl of zinnias in all their clashing, wonderful shades, that roses look especially well bunched in colours and combined with honeysuckle.

SEASONAL SUGGESTIONS

In early summer: Mrs. Lowman uses lots of field daisies in her bouquets. They make a fine white accent and last better than any other wild flower. She suggests that you try snipping lilacs off at the main stalk and combine them with iris similarly cropped, pansies, and wood hyacinths, in a low bowl. Or you might fill several small bowls with the shaggy heads of peonies, one colour to a bowl, and group them in the centre of your dining-room table.

Late summer: There are wonderful grasses in the fields at this time of year. They look well with tawny early-autumn flowers, bunches of marigolds or button chrysanthemums. Mrs. Lowman picks goldenrod when it is green and finds that its acid colour and beady texture add a good note to a bowl of zinnias and wild asters. The point is, she says, that autumn is not a prim season and the most fun is to make bold arrangements that combine as many colours and textures as possible.

After frost: Start your potted bulbs early and plant a new lot every few weeks. Among sturdy flowers for winter are petunias, lilies-of-the-valley, and nasturtiums, with tiny pots of clover to mix with the flowering things. In the country, Mrs. Lowman puts her pots on a low narrow table which stands in a sunny window. The most economical cut-flower plan for winter, she says, is to combine a bunch of long-lasting rhododendron leaves with a weekly bunch of whatever long-stemmed flower happens to be in season. Or for smaller bowls, she asks the florist to give her three of this, three of that, and four of the other, rather than one dozen of a kind.

Early spring: Start cutting forsythia long before you see the first robin. In a mild winter, Mrs. Lowman has had big, sprawly bunches of it from January on. She suggests, also, that you dig up skunk cabbages, plant them in earthenware bowls, where they will grow to astonishing size and beauty, and will live up to their name only if the leaves are broken. Try putting the very first flowers with tiny stems in an egg cup, or a Chinese tea cup, and don't skip the dandelion, which adds a fine, brave touch.

for table delight...

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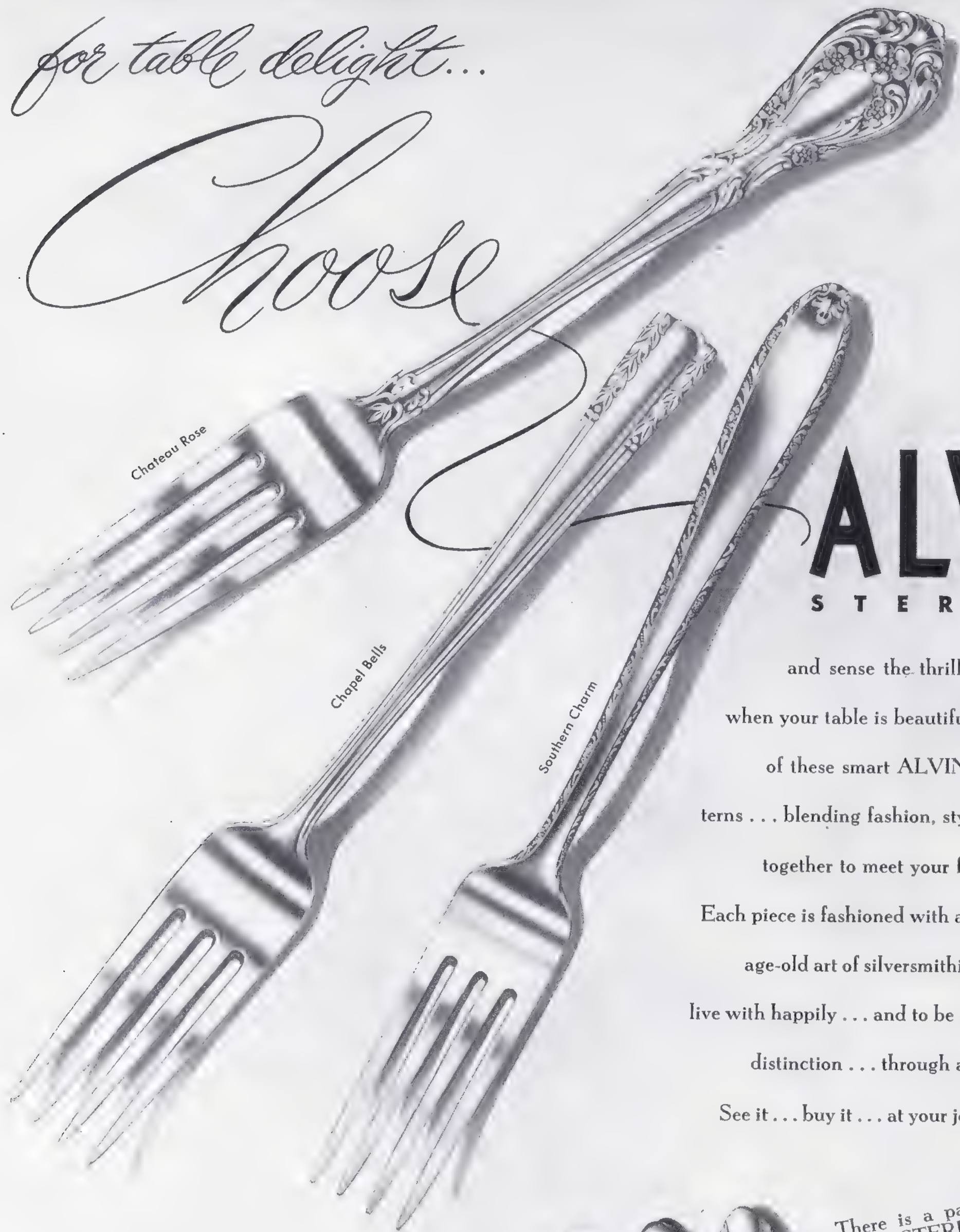

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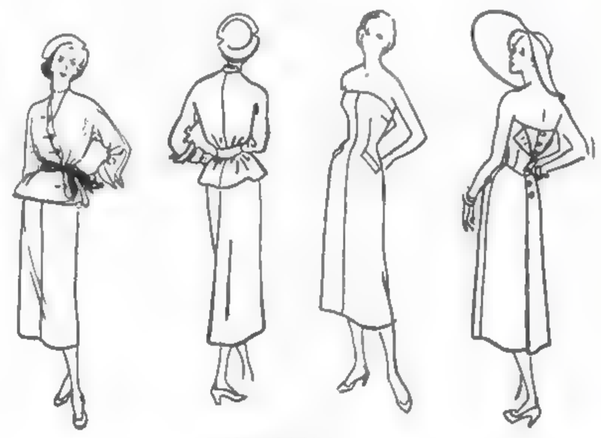
PARIS ORIGINAL DESIGNS FOR DRESSMAKING

(Other views of designs on pages 109 through 112)

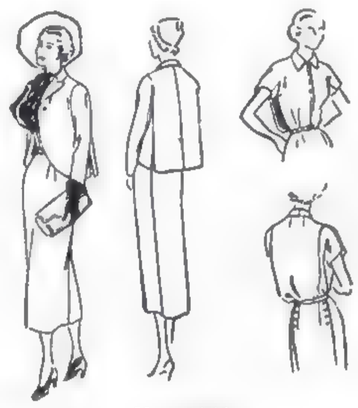
No. 1059

Side-swept dress by Piguet. Sizes 12 to 20 (30 to 38). For size 16: about 5⅛ yards of 39″ material. Perhaps in crêpe or Shantung.



No. 1061

Strapless dress and jacket by Schiaparelli. Sizes 12 to 20 (30 to 38). For size 16: about 4 yds. of 35″ material for dress, 3 yds. 35″ for jacket.



No. 1063

Bloused-back dress and jacket by Balmain. Sizes 12 to 20 (30 to 38). For size 16: about 5⅛ yards of 39″ material for dress and jacket.

No. 1062

Cowl-back dress by Heim. Sizes 12 to 20 (30 to 38). For size 16: about 7 yards of 39″ material, perhaps silk for now, and later, sheer wool.

No. 1058

Overskirt dress by Molyneux. Sizes 12 to 20 (30 to 38). For size 16: about 6 yards of 39″ material, perhaps taffeta, silk rep; later, in satin.

No. 1064

Full-skirted dress by Lanvin. Sizes 12 to 18 (30 to 36). For size 16: about 7⅜ yds. of 39″ material; ⅞ of a yd. 35″ for contrast cuffs.

No. 1060

Chequered wool suit by Paquin. Sizes 12 to 20 (30 to 38). For size 16: about 3¾ yards of 54″ material, or 4⅞ yards of 39″ material.

No. 1065

Strapless, double-skirted dress by Fath. Sizes 12 to 20 (30 to 38). For size 16: 5½ yds. of 35″ material, and 1⅝ yds. of 35″ for contrast.

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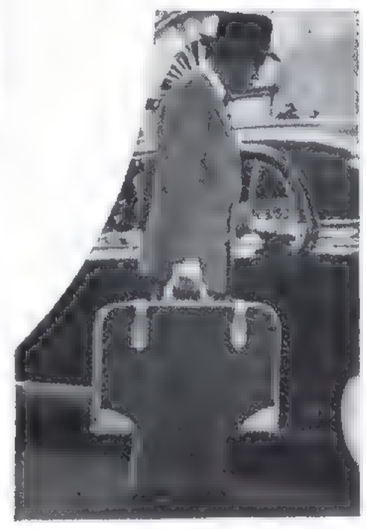
Aptly named Pink Champagne, Marie Ollendorff's Cream Mask and Refresher will bring a tingling rosy glow to your cheeks. This ten-minute facial treatment is at Saks Fifth Avenue.

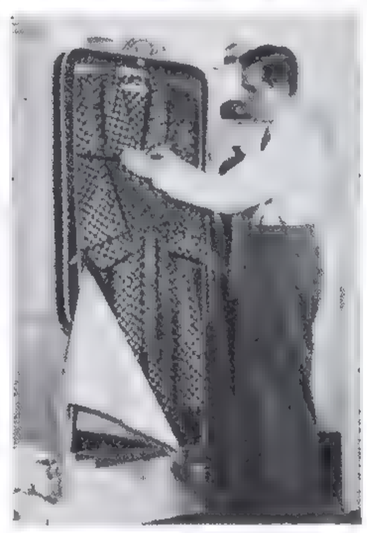
A long-time favourite-in-fragrance, Guerlain's L'Heure Bleue (a sandalwood-and-flowers scent) is now in lighter fragrance form, to splash on generously. Bonwit Teller.

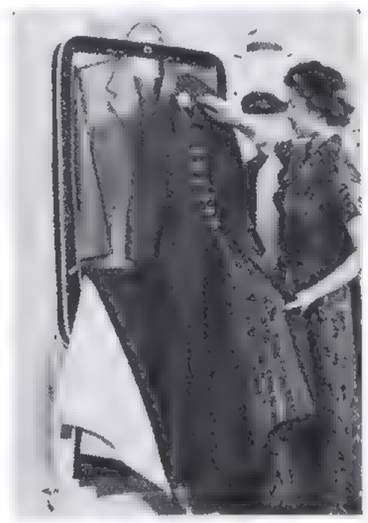
For at-home manicures, Peggy Sage has devised "Finger Rest," a plastic form to hold the fingers steady and in-the-right-position for polish application. Altman has it.

MIEHLMANN

Jean Patou, famous for his designs-in-fashion and perfumes, adds another pleasure, "Poudre Joy," a softly-clinging powder, deeply scented with its namesake, "Joy" perfume. Saks Fifth.







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HATFIELD HOUSE

(Continued from page 76)

of balls and routs and card parties.

This tradition was kept up more soberly by the next marchioness, a great friend of the Duke of Wellington: her portrait in silvery silk and with her jetty curls revealed against a curtain of red velvet, painted by Sir Thomas Lawrence, hangs by that of her mother-in-law. But it was under her son that the house recovered that position of outstanding importance it had under its original owner. The Cecil family seems to flourish most under queens. As Robert, first earl, had been chief minister to Queen Elizabeth, so Robert, third marquess, was chief minister to Queen Victoria. A man of great intellectual distinction, learned in science and theology as well as in politics, he had the personality that made his house the very heart of intellectual and religious conservatism. Queen Victoria stayed there; so did Disraeli, and Randolph Churchill, and a host of other famous people, from Gladstone and Kaiser William of Germany to Lewis Carroll. The same sort of social life continued under his son right up to 1914. Now two wars and high taxation have made such a scale of living impossible. The present Lord Salisbury gave one party on something like the old spacious fashion last year, to entertain Mr. Winston Churchill and the American Ambassador Mr. Douglas, but most of the time he lives quietly in one wing. The great state rooms and the garden are thrown open to the public.

The people that have lived at Hatfield, the events that have happened there, have left an extraordinary mark on the place. As might be expected, the ages of Elizabeth and James I dominate: but each succeeding period has left a streak of colour to enrich the complex harmony of the whole. House and garden combine to compose a great picture of English history, of English aristocratic life, and of the character of the particular family which have made it what it is. Even its situation is typical; not buried away in seclusion, but only twenty miles from London, next to the thriving town of Hatfield, and a quarter of a mile from the railway, so it seems always in touch with the active current of the world. Its Victorian phase is the first that meets one. Outside the main gates sits a bronze figure of Queen Victoria's Prime Minister, brooding thoughtfully before the entrance to his home. From the gate the drive sweeps up to join the long avenue which leads to the north front of the house, massive and majestic with its grey clock tower and tall flight of steps leading up to the entrance door. Iron gates at the sides lead along terraces round to the south front where the original chief entrance was situated. This front is built round three sides of a square. The sides are of red brick, the centre of sculptured stone, gorgeous and romantic. It opens into a long cloister hung with tapestries made for the house when it was built, and representing the four seasons and embroidered all over with details of seventeenth-century life and freaks of seventeenth-century fancy. They are lit up at night by red lanterns held by figures dressed in ancient armour; round them are disposed weapons captured from the Spanish fleet in the battle of the Armada in 1588.

Behind this cloister—or armoury, as it is called—is the great Banqueting Hall, also tapestried, with palely glowing mythological scenes. Below the carved musicians' gallery at one end droop four faded eagle-headed banners. They were Napoleon's, taken after Waterloo and presented to Lady Salisbury by the Duke of Wellington. Portraits hang on the panelling beneath banners and tapestry, notably two of the great queen who made the fortunes of the Cecil family, and whose white, subtle, enigmatic face, framed in the stiff magnificence of Tudor costume, still seems to watch over the house, as its guardian spirit. In one, the Ermine Portrait, she is in black thickly sewn with jewels, a huge gold sword of state by her side; in the other she is in flame-coloured fancy dress as the goddess Diana. Watching her coldly from another wall is the beruffed, sombre figure of her famous rival, Mary, Queen of Scots, many of whose letters are preserved below in the archives, including one which, rightly or not, helped to convict her of the murder of her husband, Darnley. But it is just outside the Banqueting Hall that the most striking portrait of the period is to be seen, the Rainbow Portrait of Queen Elizabeth by Zuccharo, where she appears as a sort of divinity, fantastically tricked out with rainbow, gemmed serpent, and other emblems of her glory, her wisdom, and her majesty.

This brings us to the foot of the grand staircase, sculptured all over with flowers and fruits and figures. The grand staircase leads into the King James's Drawing Room, so-called from the bronze statue of that monarch, presented by him to the first earl, which stands in a niche of the marble chimney piece. Otherwise the room recalls other periods of the house's history: the gilded furniture is eighteenth-century: the portraits on the walls are by Reynolds, Lawrence, and Romney. There are others of the Duke of Wellington and of Lord Salisbury, the Victorian Prime Minister, and his wife. The King James's Drawing Room opens onto the finest room in the house, the Long Gallery with its elaborate Jacobean panelling and the chimney pieces painted black and oyster-colour and dim gold. Here are disposed the most interesting historical relics in the collection—Queen Elizabeth's yellow silk stockings, her pretty patterned garden hat, James II's purse, Queen Victoria's seal, the pen with which her Prime Minister signed the Treaty of Berlin with Bismarck in 1878. Further on is the oaken cradle from which the infant Queen Elizabeth looked up at the world, in which she was to play so great a part; at the end of the gallery is a portrait of Henry VIII surrounded by six others representing each of his unlucky wives.

(Continued on page 131)

HATFIELD HOUSE

(Continued from page 130)

Here a door opens into the big book-filled library from which one gazes down into a leafy formal garden where a fountain plays amid symmetrical flower beds bordered with yew hedges and surrounded by pleached walks of lime planted in the eighteenth century, that the courtly ladies and gentlemen might take the air sheltered from rough winds.

Near the library the visitor can descend another staircase past portraits of George III and his queen, glittering in Coronation robes, to cross the Armoury into the Chapel—the two outstanding periods of the house's history meet here. The stained-glass windows, naïf and brightly-hued as the illustrations to a fairy-book, are as old as the buildings; so is the painted, gilded gallery: the sumptuous marble altar with its attendant statue of angels is a monument to the piety of Queen Victoria's Prime Minister and his wife.

But we have not explored the full variety of the place till we have seen the grounds as well as the house: its most ancient phase has left its mark there. Through the south door, past the balustraded terraces with their wrought-iron gates opening on the green, still stretches of the park, through the pleached lime walks, and we are at what is left of the original Bishop's Palace. It was built around a quadrangle like an Oxford college: one side remains of the same russet brick as the present house, but plainer in style. In it is the great hall with its timbered roof where the imprisoned Elizabeth ate in state surrounded by her musicians and her retinue of gentlemen and ladies; rising from it is a tower where she was closely confined, at a time when Mary was more than usually suspicious of her subtle sister. Mary had lived in the palace herself as a child; it is said that once when Henry VIII was riding by, she ran up to the roof of the tower to wave to him. But he had divorced her elderly and charmless mother, Catherine of Aragon, and refused to lift his head to greet the little girl signalling to him frantically from above.

And now we find ourselves at another gate. The courtyard of the palace, surrounded by a heterogeneous collection of stables, covered tennis court, dependents' houses, is pierced by a timbered, brick-built gatehouse with a heavy oaken door. Through it we go to find ourselves in the old main street of Hatfield town. We walk on past its rows of modestly elegant Georgian houses, past the church where, in the family chapel, the effigies of the two great Lords Salisbury lie forever to rest on their tombs—Queen Elizabeth's Lord Salisbury in all the elaboration of the Renaissance manner, in marble on a bier raised high on the shoulders of four allegorical figures with his skeleton carved beneath; Queen Victoria's more simply in bronze on a severe base of black—past the little inn of the Three Bells, where Bill Sykes in *Oliver Twist* paused on his last desperate flight from justice: and then out into the modern world again.

[EDITOR'S NOTE: *Lord David Cecil belongs to the small group of truly important English critics and biographers. His three notable works are* The Stricken Deer, Two Quiet Lives, *and* Poets and Storytellers *(recently published here). The brother of the present Marquess of Salisbury, he is a Tutor at Oxford, where he lectures weekly.*]

THE CULTURED PEARL

(Continued from page 113)

so production—possible for divers and graders. Now a trickle of pearls is coming through, mostly baroque (and very welcome) but with the promise of a bumper crop of pure spheres in about four or five years. That is, if the weather remains clement. In the event of an icy current, or a cold streak, the entire oyster crop is destroyed. Japan has had three such catastrophes since the war, which, coupled with the fact that the Dutch East Indies beds are not now "available," explains why so few cultured pearls have been coming through.

The highest grade of cultured pearls come from the Pinctada oyster (a resident of the South Seas and the Dutch East Indies), which is eight times larger than the Ayoki oyster which grows in the environs of Japan. The colour of a pearl—*crème rosée*, silver *rosée*, pink, blue, gold (so popular in South America), silver, or black is entirely up to the discretion and general well-being of the oyster—not to the kind of oyster it is. A really bad liver condition, for instance, produces the rare black pearl. Oysters are implanted (a pin point of mother-of-pearl is inserted into the pearl sac, over which the oyster forms layer on layer of nacre) when they are about three months old. From then on they live in cages, are coddled like Strasbourg geese, and die at about the age of eight.

A cultured pearl takes from three to nearly eight years to ripen. A *mabe*, or "half pearl" not so long. This the oyster makes by forming layers of nacre over a half sphere of mother-of-pearl which is pasted on the shell of the oyster and not inserted into the pearl sac. As time (even an oyster's time) is money, you can buy a *mabe* ring or pair of earrings for as little as $25.

Cultured pearls respond and come to life on your skin like an oriental pearl. The warmth and the oil keep them heated and happy. (In India, young women are hired just to sit in the sun and wear pearls.)

One thing perhaps you didn't know—and that is, that you will never find a pearl in your oyster. Never. (Unless you eat an inedible one in Sumatra, maybe.) Because pearls just don't grow in edible oysters.

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Sun balm: Lenthéric's three bids for different degrees of tanning: Nutan, Suntan Lotion, Sun Oil. Nutan is like a fragrant toilet water. The glasses: American Optical's strict shield—sure eye-area protection.

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MRS. EXETER

(Continued from page 107)

"The dinner dress? It has a square neck, with ruching edging it. I've found that a fold, or a layer, of ruching is more flattering than the harder line of a flat edge, which looks so—well, abrupt . . . this-is-the-end. The print dress of the ensemble has a collar which has the same soft effect. It's almost as if one needed a third dimension next to the skin. I think the prettiest neckline I found was on an "at-home" sort of dress. A big, graceful fichu that folds across my shoulders. I don't think anything is more flattering at any age.

"Oh, didn't I tell you? Yes, I bought an at-home dress because Alice adores having people in. I don't know how many times I have heard her say, about mid-morning, 'Nellie, dear, I *do* hope you don't mind, but we're just *us* for dinner tonight.' I'm always delighted, with visions of a nice, long read-in-bed, but invariably I come drifting down to find 'company,' and one of Alice's little-snack dinners (which my son says inelegantly would choke a boa constrictor), and suddenly it's eleven o'clock. The dress? It's a soft grey-blue—really an eye colour—of a damask-y silk, and the little pattern is picked out in crystal beads at the hem and on the fichu. I dug out an old pair of bois de rose satin pumps that I had had dyed to match a handsome failure of a dress. Oh, you didn't, didn't you? My dear, my past failures would clothe a large family. Now I'm better because now I follow a formula, and as long as I stick to it I *can't* make a mistake. It's quite simple. When in doubt—don't.

"Then I found that indispensable dress (and for a really salubrious price), which is an in-town-for-the-day dress, and enormously useful if it's still hot when I come back to town. And it's likely to be, as I only took the house until after Labor Day, because Little-John's kindergarten starts in September. It's a black dress, with the sleeves definitely shorter than those I usually wear in the daytime (but one must make some concession to the heat), and it compensates by making me look remarkably slim, because it falls flat over the hips and has a nice soft panel and big pockets to break the front line. There is nothing more unbecoming to a "large" figure than silk drawn tight across the tummy.

"Then, you know, I always put my pearls away for the summer months. I'm so used to them that I forget them; I wear them in swimming and leave them in bath houses . . . so I always buy some false ones (usually a triple strand and one choker) but this year I bought some long ropes and I'm reviving an old flair. I had forgotten how favourably one can change one's proportions by knotting them high or low, or catching them up with a pin."

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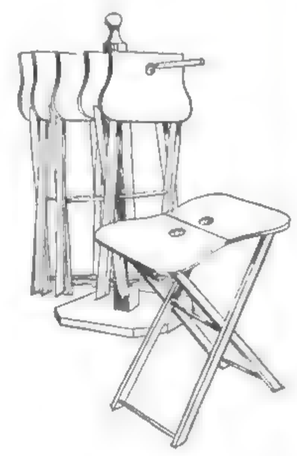
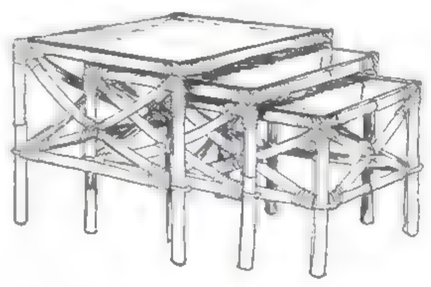
CASSIDY

Above: A cool, deliberately cool, table setting; from the frosted look of the over-shot Sandwich glass, to the uncluttered sheen of shining wood free-as-air of table mats. This setting was photographed at Tradition-or else.

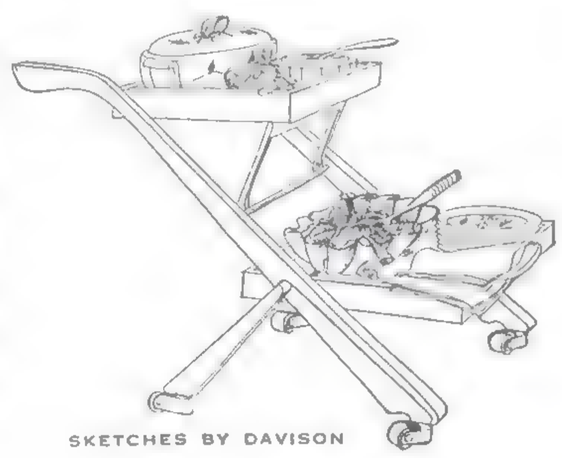
SUMMER PLEASURES

THE table above is a counterplot against a hot and humid evening. The wine, icy Chablis, the strawberries, chilled and drenched with kirsch. The table, an old Biedermeier hall table, set with an antique Sandwich glass compotier, water goblets, plates; Bristol glass wine goblets and candlestick; and bright-as-calico coffee cups, all from Tradition-or else. The under-plates, white English porcelain, patterned with rose vines, from Mottahedeh ($14 each). The linen napkins, cool to touch, at Mosse ($23 a dozen). *Right:* For the buffet hostess: a portable stand, which spears four folding tables, of natural wood, or lacquered black, $26; or green, $22. From Carole Stupell.





Below: For terrace meals, or for living-room dining: tea wagon of wood, painted blue, on metal casters. About $110. House of Italian Handicrafts. *Above:* If anything contributes to summer pleasure it's enough small tables, for easy-reaching, and, because of the vulgar habit iced drinks have of "sweating," glass tops make summer sense. These. glass-topped rattan. which compress into a coffee table, or spread themselves handsomely in the living room or about the lawn. The nest, $72; Hammacher Schlemmer.



SKETCHES BY DAVISON

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DINNER MENUS: CALORIE CONSCIOUS

BY MIRTH MOORE

Low calorie food is not synonymous with a gruesome menu. Most occasional dieters strip themselves to pretty bleak meals—on the theory that anything really mouth-watering must be fattening. Not so. The strictly-broiled meat or fish, the un-buttered vegetable, and the unadorned fruit are dandy reducing-meal stand-bys. But they are not the only solution for anyone who enjoys imagination and variety in food.

Here are some dinner menus which, if combined with a standard grapefruit-black-coffee breakfast and calorie-conscious lunch, could be worked into average weight-losing diet requirements of 1,000 to 1,500 calories a day. (Calorie counts in these menus are based on one average portion—and are only approximate.)

MONDAY

Frozen tomato juice with lemon wedge	30
1 piece Melba toast	20
Roast chicken: 2 slices, each 4" x 2½" x ¼"	200
Eggplant en casserole: large serving*	77
Peach and cottage cheese salad	100
(Use 2 halves of the water-canned variety of peaches with a generous spoonful of cottage cheese. A squeeze of lemon by way of dressing.)	
Baked sherry custard	77
(Made with 2 beaten eggs to 2 cupfuls of skimmed milk and saccharine and sherry to taste. Baked in individual custard cups set in water.)	
Demitasse	0
Total calories for Monday's dinner	504

*Eggplant Casserole
(Serves 4)

Peel and slice an eggplant that weighs about one pound. Cook until crisp 4 or 5 slices of bacon and cut in small pieces. Pour off most of the fat, but in what remains in the skillet, cook 1 pound of cleaned mushrooms, 1 small onion, and 1 cupful of celery cut in pieces. Now take one small can of tomatoes, season with salt and freshly ground pepper and a dash of thyme and combine all in a casserole. Bake at 350 degrees for one hour.

TUESDAY

1 cup consommé	25
Beef tenderloin. One serving	200
(Bake tenderloin in oven and cover with a sauce made from ½ pound mushrooms cooked in 2 cupfuls of fat-free chicken broth, and finally added to the stock left in the pan from the beef.)	
Harvard beets. One serving	75
(Cook and dice beets and cover them with a cooked sauce made from sugar, onion juice, butter, salt and pepper.)	
Eggs stuffed with caviar in tomato aspic salad*	100
Baked pumpkin custard*	75
Demitasse	0
Total calories for Tuesday's dinner	475

*Eggs Stuffed with Caviar Salad

Eggs stuffed with caviar salad is made by hard-boiling as many eggs as there are people to be served. Cut the eggs in half and mash and season the yolks as you would for deviled eggs. Add one small can of caviar to the yolk mixture, stuff back in the whites, and put the two halves together. Place each egg in an individual mould, and pour tomato aspic over it. Chill and serve on a bed of lettuce or water cress.

*Pumpkin Custard

Use 2 cupfuls of canned pumpkin, 2 cupfuls of skimmed milk, ½ grain saccharine, 1 teaspoonful cinnamon, 1 teaspoonful nutmeg, and ¼ teaspoonful ginger. Bake in individual moulds set in a pan of water until knife comes out clean.

WEDNESDAY

1 bowl of Vichyssoise,* served either hot or very cold, surrounded by cracked ice	125
1 cooked artichoke with French dressing	160
(Use your own favourite French dressing recipe but substitute the liquid drained from a can of okra for oil)	
Apple snow*	32
Demitasse	0
Total calories for Wednesday's dinner	317

*Vichyssoise
(Serves 6)

Take four bunches of leeks (about 14 leeks), chop and sauté in one tablespoonful butter, but do not brown. Add 2 medium-sized potatoes thinly sliced and one cupful of diced celery; 2 sprigs of parsley, and 1 quart of fat-free chicken stock or bouillon. Simmer ½ hour. Strain and add one pint of skimmed milk. Season with salt, white pepper and a dash of freshly ground nutmeg. Last of all add ¼ teaspoonful of Worcestershire sauce and chill. Serve topped with cut up chives.

*Apple Snow
(Serves 4)

Grate one large, tart apple and add to the beaten whites of two eggs, ½ grain of saccharine, a squeeze or two of lemon, and a dash of freshly grated nutmeg. Serve at once.

THURSDAY

Oyster cocktail (about 5 oysters and lemon, not cocktail sauce)	50
Tomato bouillon	30
1 Ry-Krisp	20
Roast leg of lamb—2" x 4" x ¼"	150
Zucchini in tomato sauce*	115
Pear and mint salad*	50
½ baked grapefruit	150
(Broil grapefruit halves until slightly brown and, just before serving, pour a little Grand Marnier over each half.)	
Demitasse	0
Total calories for Thursday's dinner	565

*Zucchini in Tomato Sauce
(Serves 4)

Slice diagonally a one-pound zucchini and put it in saucepan with 2 medium-sized, thinly sliced onions, one 8-ounce can of tomato sauce, and ½ teaspoonful salt, ¼ teaspoonful basil, 1 bay leaf, and ½ cupful of water. Cover and cook quickly for 5 or 10 minutes until vegetables are tender. Add 2 level tablespoonfuls of butter, and turn into serving dish. Sprinkle with ⅜ cupful Parmesan cheese and serve.

*Pear and Mint Salad
(Serves 6)

Fill six halves of canned pears with rather dry cottage cheese and place cheese-side down in a shallow pan. Cover with a gelatine mixture made from 1 level tablespoonful of gelatine, 2 cupfuls of boiling water, ¼ grain of saccharine, mint flavouring, and green colouring. Chill and cut into individual servings and serve on water cress.

FRIDAY

Hors d'œuvres. (Celery stuffed with cottage cheese seasoned with onion, salt, and hearts of canned artichokes filled with caviar.)	150
1 cup clear consommé	25
Shrimp and mushroom casserole	175
Stuffed baked tomato*	175
Wilted lettuce*	25
Wine gelatine dessert*	50
Demitasse	0
Total calories for Friday's dinner	600

*Shrimp and Mushrooms en Casserole
(Serves 4)

Place in a saucepan one cupful of well-seasoned, fat-free chicken broth and ⅓ cupful liquid from one can of mushrooms. Add, simmer, and then remove after five minutes of cooking 1 spray of celery leaves, 1 basil leaf, and 1 slice of onion. Now blend together and add to the broth 3 tablespoonfuls of cornstarch, a dash of ginger, and 4 tablespoonfuls of chicken fat. Add a little hot sauce to 2 eggs and stir egg mixture into hot sauce. Next add 2 cupfuls cleaned and cooked shrimps and 1 4-ounce can of drained button mushrooms. Heat thoroughly and pour into individual casseroles. Garnish with paprika and serve.

*Baked Stuffed Tomatoes
(Serves 6)

Cut centres from 6 large tomatoes. Sauté 2 tablespoonfuls chopped onions and 2 tablespoonfuls of chopped green peppers in 1 tablespoonful of butter, and when slightly cooked, add tomato pulp centres. Now add 1 cupful of soft bread crumbs, salt and pepper, and some sweet herbs (chervil, parsley, thyme,

(Continued on page 136)

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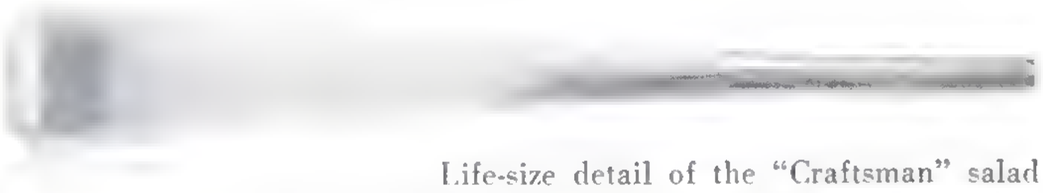
STERLING SILVER DETAILS

Life-size detail of the "Lasting Spring" pattern salad fork by Oneida, which is shown in the table setting on page 97. Dinner forks, $72*; dinner knives, $57*; salad forks, $48*; at John Wanamaker.



Life-size detail of the "Craftsman" salad fork by Towle, page 96. Cocktail forks, $39*; salad forks, $52.80*; dinner forks, $81*, knives, $66*; luncheon knives, $59.40*; dessert spoons, $57*; Plummer's.

Life-size detail of the "Silver Flutes" teaspoon by Towle, on page 134. Teaspoons, $35.40*; dessert spoons, $54*; luncheon forks, $60*; Georg Jensen. (*Price for a dozen, Federal tax included.)

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Elizabeth Arden

DINNER MENUS: CALORIE CONSCIOUS

(Continued from page 135)

basil, or tarragon). Fill tomatoes with mixture and bake ½ hour in pan set in water.

*Wilted Lettuce

Cut up and fry 2 slices of bacon. Add bacon to ½ cupful vinegar, 1 well-beaten egg, ½ cupful water, ¼ grain of saccharine, ½ teaspoonful salt and one minced onion. Cook slightly. While mixture is still hot, pour over 1 head of lettuce broken up.

*Wine Gelatine
(Serves 6)

To 2 tablespoonfuls of gelatine, moistened with ½ cupful of cold water, add 1 cupful of boiling water, ½ grain of saccharine, 4 teaspoonfuls of lemon juice, ½ cupful of orange juice, and 1 cupful sherry. Pour into individual moulds, chill and serve.

SATURDAY

1 crab-meat cocktail (2 ounces of crab meat and diced celery)	75
1 cupful of vegetable soup (fat-free)	100
1 steak (not too large—4 ounces)	200
Carrot mould	75
Ginger salad*	50
Pêche flambée*	80
Demitasse	0
Total calories for Saturday's dinner	580

*Ginger Salad
(Serves 6)

Moisten 2 tablespoonfuls of gelatine in 2 tablespoonfuls of cold water and dissolve in ⅓ cupful of boiling water. Add gelatine mixture to 1 cupful of ginger ale, ¼ cupful of lemon juice, a pinch of salt and ¼ grain of saccharine. Let cool until slightly thickened. Assemble ½ cupful of grapes, ½ cupful of diced celery, 2 tablespoonfuls of candied ginger, ½ apple, and 2 slices of canned pineapple, diced, and add to the gelatine mixture. Put in ice box to set and serve on endive or lettuce leaves without dressing.

*Pêche Flambée
(Serves 6)

Take six canned peach halves and place hollow side down in a shallow metal serving dish. Stick a few pieces of split almonds in the top of each half. Pour over the peaches a hot sauce made of the juice of one orange, thinly sliced peel from one orange (in small pieces), 1 tablespoonful of butter, and ½ grain of saccharine. Put in moderate oven for 15 or 20 minutes and when removed from oven pour over the peaches ¼ cupful of brandy. Touch a match to the dish when it reaches the table, and when the blue flame dies down, serve.

SUNDAY—BUFFET SUPPER

1 cup salmon bisque*	125
Turkey salad*	180
Fresh raspberries (1 cup)	80
Sponge cake (1 piece 2" square)	100
Black coffee	0
Total calories	485

*Salmon Bisque
(Serves 4)

Cook 1 small chopped onion in 1 tablespoonful of butter, add 1 tablespoonful of flour, and brown slightly. Pour 2 cupfuls skimmed milk and juice from one 8-ounce can of salmon on the browned flour and when slightly thickened add the flaked salmon. Season with salt and a dash of red pepper. Sprinkle the top of each serving with minced parsley and serve with a wedge of lemon.

*Turkey Salad
(Serves 6)

Combine 2 cupfuls diced, cooked turkey meat, 1 cupful diced celery, 1 tart apple (diced but not peeled), 2 tablespoonfuls chopped stuffed green olives, 2 sliced, hard-boiled eggs, 12 blanched and splintered almonds, and ½ cupful of home-cooked boiled dressing that has been thinned with skimmed milk. Season with salt, pepper, and thyme. Chill and serve on a bed of greens with a generous sprinkling of capers on top.

EDITOR'S NOTE: *Another week's low-calorie dinner menus will be published in a forthcoming issue.*

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REHEARSAL WITH STANISLAVSKI

(Continued from page 78)

own method, and it can be as true and as great as any method yet discovered.

"You two may sit in those chairs and watch us rehearse. Perhaps you will find some things in our rehearsals that apply to your way of thinking. If something excites you, use it, apply it to yourselves, but adapt it. Do not try to copy it. Let it make you think further."

He watched us for a moment and waited for us to speak. But we had nothing to say. We were shocked and disappointed. Somehow in our minds we had decided that once we had entered the sanctum sanctorum, the rehearsal room of the Moscow Art Theatre, that if we could master the Stanislavski method, we would have reached our goal. But this was being taken from us.

He smiled. "Rehearsal is beginning now. We will talk more later."

The door opened and the stage manager and some actors filed in, each greeting Stanislavski with evident respect.

This particular morning Stanislavski was going to rehearse some scenes from the opera *Coq d'Or* by Rimsky-Korsakov. He was preparing it for presentation at the Stanislavski Opera Studio, a small theatre which was one of the off-shoots of the Moscow Art Theatre. At this period of his life he was fascinated by the problems of bringing the reality that had been achieved in the legitimate play to the musical or opera form.

The actor-singers were young and inexperienced. They came from schools which correspond to our conservatories for music. I watched carefully as they got ready to start rehearsals, trying to detect any note that might distinguish a Russian rehearsal from an American one. But it was about the same: the stage manager was arranging chairs—a large chair was placed at the right for a throne, and a bench was to be used as a couch.

As I had heard that there was no such thing as type casting in Stanislavski's theatre, I tried to guess which actors were to play which parts. It was difficult to tell at first because most of them were dressed for warmth rather than for appearance. Most of them were in gray turtle-neck sweaters and drab woolen clothes. Their faces were gray too. They had the kind of pallor which I remember thinking came from the lack of proper food. It was almost as though all their blood was being used to keep them alive and there wasn't enough left to flush their cheeks. But their eyes were bright with excitement and dedication. I noticed that the large woman on a bench was not going to play the princess. There was a slender girl with long black eyelashes for that role. The leading man was handsome and well set up. The foolish king was to be played by a chubby actor who could have been anywhere from twenty-five to forty. Members of the Moscow Art Theatre proper complained to me that they were never allowed to play certain parts because they looked too much like a Georgian or a Caucasian or various other Russian types and nationalities.

Rehearsal began. Although Stanislavski conducted it in Russian he would take time every once in a while to translate for us what he was saying. This soon became unnecessary as rehearsal language is universal and we picked up the Russian theatre words quickly.

The first part of the rehearsal was an aria sung by the king sitting on his throne, accompanied by a pianist at the end of the room. He sang the aria with the traditional gestures, grimaces, and diaphragm-postures that I had noticed in the singers at the Metropolitan, at Ravinia, and at the Paris Opera House. He even had that theatrically pained expression in his eyes when he hit a difficult note. Stanislavski stopped him before he had reached the end of the aria, cutting him off in the middle of a note and of a Mephistophelian gesture which consisted of bringing one hand, fingers trailing, from his diaphragm through an upward arc until the forefinger was pointing magnificently at the ceiling.

Stanislavski spoke sharply to him, even sarcastically. The actor argued vehemently, pointing to his diaphragm, waving his arms and generally indicating that what the director had asked him to do was impossible. Stanislavski spoke again and this time seemed to be giving him an order. Sulking, the actor put both of his arms to his side and sat on his hands. He began the aria over again. He sang two or three phrases and stopped, protesting that this was too difficult. By this time we could almost understand what Stanislavski was saying, "Sit on your hands and sing, confound it. Sing!" The actor sat on his hands again and began the aria. Every once in a while Stanislavski would shout at him and the actor would sing louder and finally, with his hands beneath him, he was singing out full and clear but with a pained and martyred expression. After this he was forced to sing the same aria with his hands lying in his lap. Every time his hands would involuntarily move in a stereotyped gesture, Stanislavski would stop him. By the end of half an hour he sang the aria simply and sincerely. His hands were under control, his face in repose, and, although I could not understand the words, I could see by his eyes that he had begun to think and feel the words he was singing. He had taken one step nearer the truth. But it had been an exhausting struggle on Stanislavski's part to get him there.

Later Stanislavski explained to us what had happened. "The worst things we have to fight in singers," he told us, "are the singing teachers.

(Continued on page 139)

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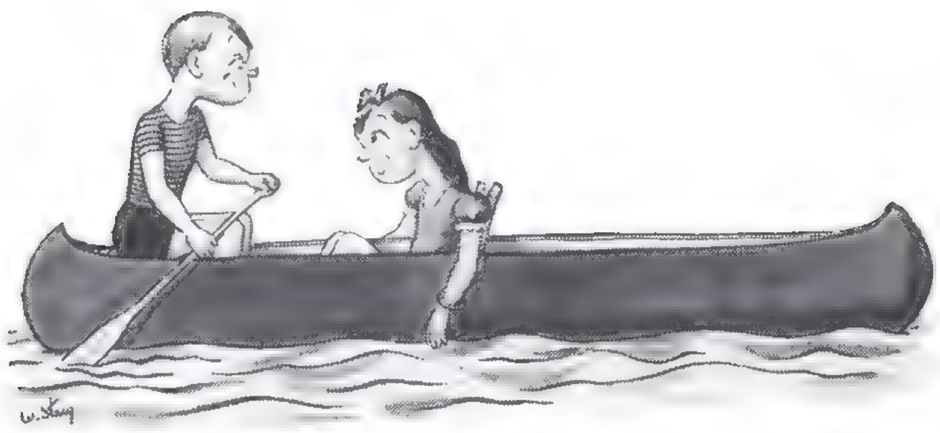

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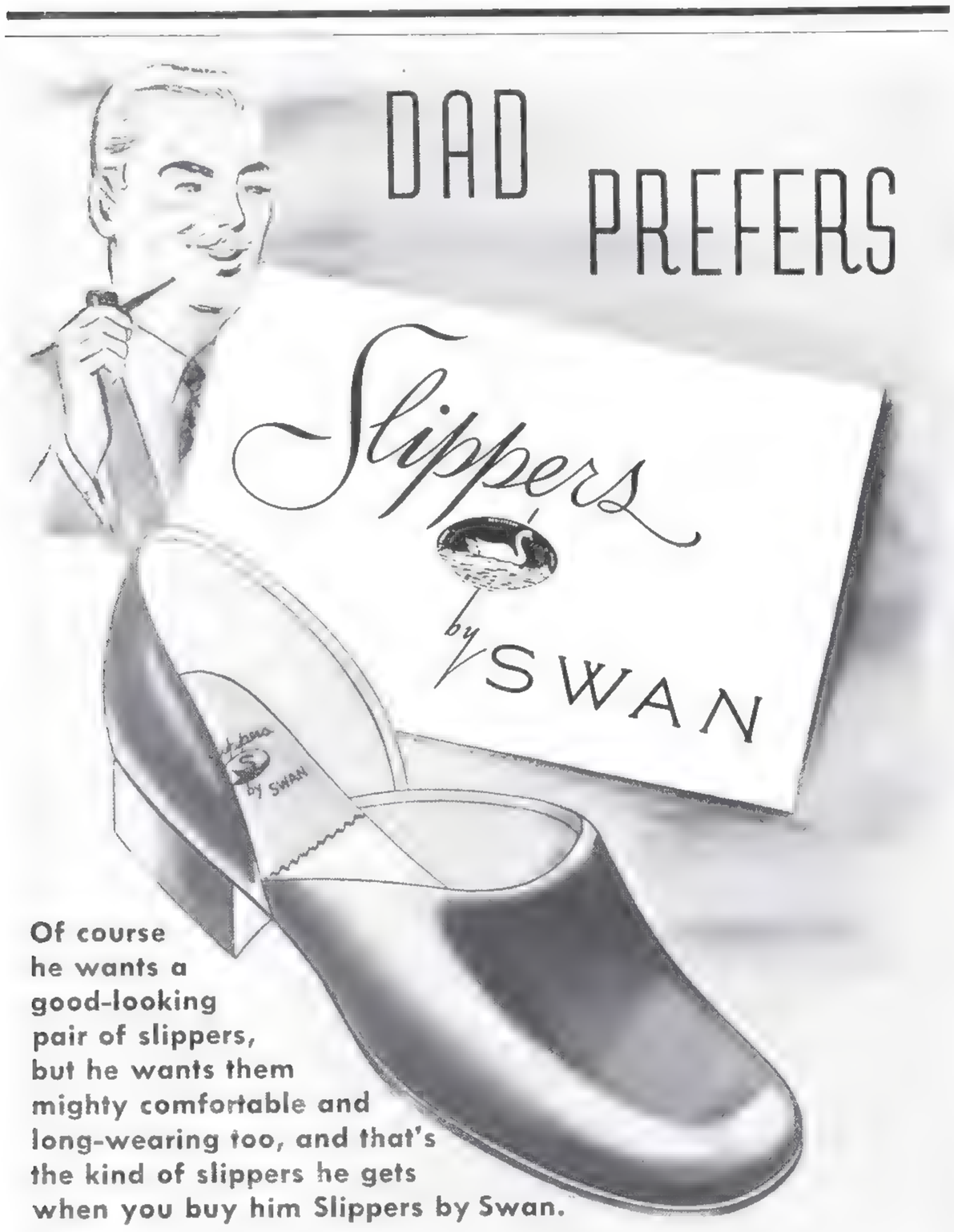

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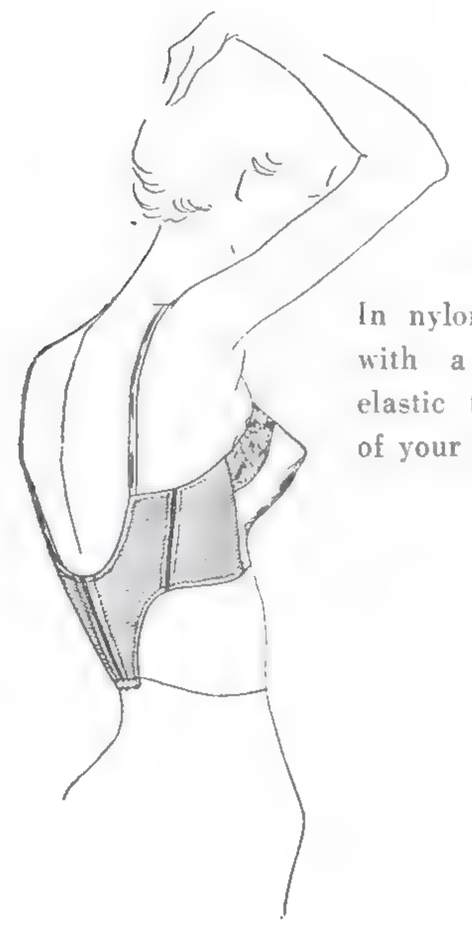
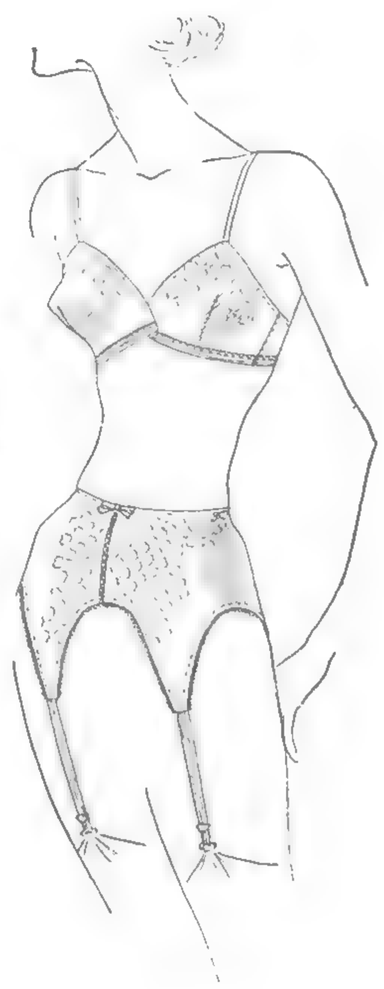
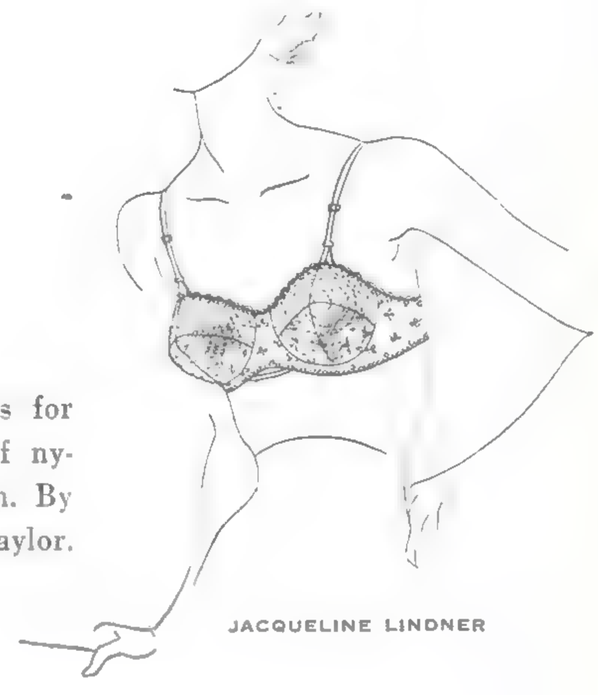


In nylon satin with lace, slip-on brassière with a low-down back panel of nylon elastic to be firmly attached to the back of your girdle. By Tru Balance, $6; Altman.



Cloqué cotton for minimum coverage beneath. The light, tiny brassière, $1.25; the brief, fagoted wisp of a garter belt, $2. Both by Gossard, at Stern's; Garfinckel's.

Behind-the-seen: nylon marquisette, in two layers, with moulding elastic panels. By Lily of France, with Talon slide fastener, brassière, $3.50; girdle, $12.50; from Bloomingdale's.



Eyelet cotton batiste lining and insets for a pretty, light-as-a-whisper brassière of nylon marquisette, with a flowery pattern. By Hollywood-Maxwell, $4; from Lord & Taylor.

JACQUELINE LINDNER

REHEARSAL WITH STANISLAVSKI

(Continued from page 137)

They teach hideous gestures and the most ridiculous pronunciation of words. They make the singer believe that he can not make a certain tone unless he is standing in some strained position with his hands clasped before his chest, shoulders thrown back and chin thrust forward. This, of course, is not true. Tones can be made, volume achieved, whether an actor is lying on his back or his stomach or standing on his head, sitting on his heels or jumping through the air. It all depends on the actor's will to do so. Sometimes singers argue that in certain positions the tone is ugly, there is a different colour to their voice. But what is wrong with that? Sometimes an ugly tone or a different colour is exactly the effect that we want. If the words were *spoken* in anger or contempt, the colour would change. Why shouldn't it also change if the words are *sung*?"

Later the young girl sang to the king in an awkward and faintly silly attempt to be coquettish. Stanislavski stopped her abruptly. "You are a cat, you must move like a cat and feel like a cat when you sing this song." Soon we saw her crawling across the room on all fours, sometimes hunching her back and always moving closer to the king. And she was singing. It was grotesque, ridiculous. But by the time she had finished the aria in this fashion, she had forgotten all clichés and was ready to start working on a sincere performance.

This was not the eventual staging of these arias. In the next months we saw them develop in many different ways. The final results of his work could be seen at the Stanislavski Opera Studio every night in Moscow.

A few weeks before, I had seen a performance of *Boris Godunov* at the Théâtre des Champs-Elysées in Paris. It was performed by a Russian company headed by the great Chaliapin, and I had been greatly impressed by the performance of the great actor-singer. The production was beautiful and the cast had fine voices. It seemed to me fresh and realistic as I had never expected to see opera. But when I saw the same opera, *Boris Godunov*, performed at the Stanislavski Opera Studio by a group of young people, rehearsed by Stanislavski, the Paris performance became a vapid thing. Every member of the cast was performing with sincerity. The movement of bodies or the expression of eyes so closely followed the melodies and rhythms in the orchestra that very soon I forgot I was looking at an opera—I sat hypnotized by a performance in a foreign language. I was not even conscious that the orchestra was playing. In the scene where Boris was confronted by the ghost of the child he had murdered, the actor, singing a difficult and dramatic aria all the time, was really a man in terror. He ran from the imaginary child, screaming with fear. At first he tried to erase the ghost by beating the air with his arms. Then he turned and picked up objects from the table—bottles, vases, mirrors—and threw them at the ghost. Finally in an attempt to escape he jumped backwards over a large bed, tearing the portieres from the bedpost and throwing them at the ghost, falling on the floor and laughing insanely. It was the most bloodcurdling performance I had ever seen. Only when I saw it again did I realize that every movement was synchronized with the orchestration, even the crash of the broken vases and bottles.

In the months that followed our first visit with Stanislavski we saw him through many rehearsals and watched *Le Coq d'Or* develop as he worked on each scene with fantastic care. Our nights were spent seeing the plays at the Moscow Art Theatre. We saw some of the greatest productions Stanislavski ever directed, among them *The Cherry Orchard*, played with the original company except for Stanislavski himself. Kachalov was playing Gaev. Olga Knipper-Chekhova, Chekhov's widow, played Mme. Ranevskaya, the part she created when the play opened in 1904. Moskvin was there too as Epikhodov. Stanislavski's production of *The Cherry Orchard* by the Moscow Art Theatre was not only still full of tender, heartbreaking compassion but also, to my surprise, a wonderful earthy humour, which in most productions of the play is so muffled that all of its lustiness is gone.

On the day we left Moscow for a long tour through the other cities to visit the other theatre projects, we went to say goodbye to Stanislavski. He gave us each a picture of himself and on mine he wrote, "Love the art in yourself, rather than yourself in art," a motto he repeated in his book. He had shown himself to be drenched in his art; his work was the most important thing in his life, and he was constantly working, reaching, digging, changing, always searching for new forms. It is this side of Stanislavski we should study most, his mind, the way it worked, the way it sought, probed, analyzed character, set traps for the subconscious. His description of his continuing quest for the most realistic and effective voice techniques for the theatre was typical of him. This was his method, whether he was dealing with "inner motive forces" or the right tempo for a given action on the stage. As for the so-called "Stanislavski System"—well, as he said to us the first day, "That was always changing." Some of the early discoveries of the Moscow Art Theatre were already superseded, and he had a feeling that he had not really found any final answers. I'm sure this conviction stayed with him until the day he died.

[EDITOR'S NOTE: *Mr. Logan's article will be published as the introduction to* Building a Character *by Constantin Stanislavski, to be published this month by Theatre Arts Books: Robert M. MacGregor, N. Y.*]

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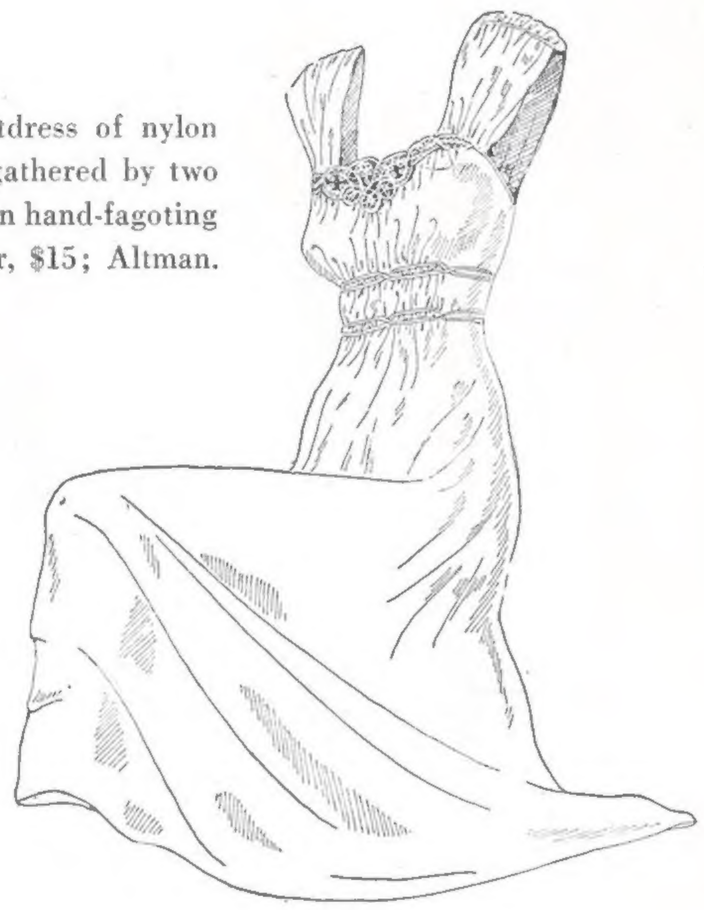

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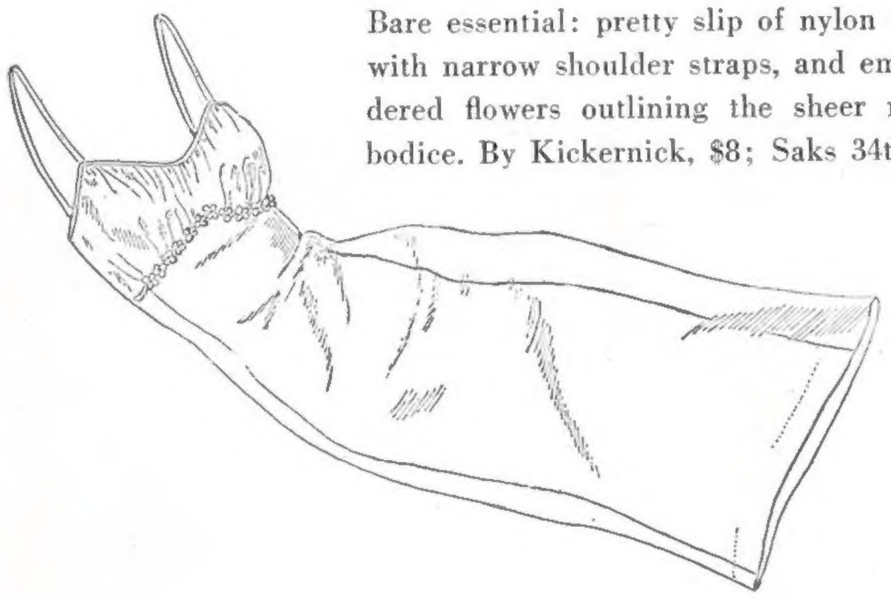

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